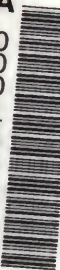


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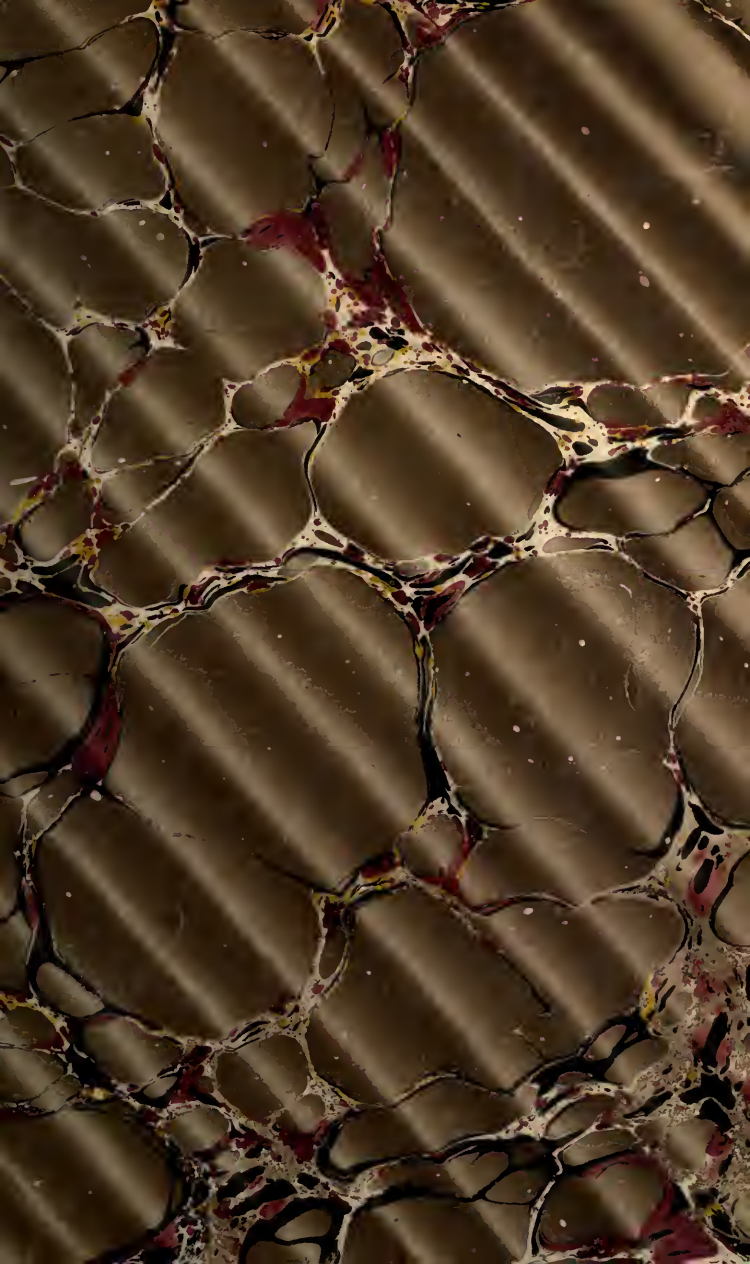


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SIR FRANCIS CHANTREY, R.A.

RECOLLECTIONS

OF

HIS LIFE, PRACTICE, AND OPINIONS.

BY

GEORGE JONES, R.A.

LONDON:

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TO

LADY CHANTREY,

A TRIBUTE TO LONG AND UNVARIED FRIENDSHIP,

FROM

THE AUTHOR.



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PREFACE.



THESE Notes have been written under the influence of respect and affection. They have been made at various times, and at long intervals, with no other view than to offer a slender record of exalted merit.

The author apologises for his errors, and begs to acknowledge the kind assistance of Sir Henry Russell, Mr. Leslie, and other friends.

December, 1849.

SIR FRANCIS CHANTREY.

SIR FRANCIS CHANTREY was born at Norton, in Derbyshire, not far from Sheffield, in 1784. His father cultivated a small property of his own. To his son Francis he wished to give an education suited to his station, and based on the best dictates of common sense, which through life the sculptor developed in a most exemplary manner, for whatever may be the opinion of the world as to his merits as an artist, or his accomplishments as a man, all agree in acknowledging his remarkable and undeviating sagacity. Chantrey's father died when he was eight years of age, and his

mother soon married again, which probably prevented an earlier consideration of her son's course of life, and his profession was not determined by his friends until he had reached his sixteenth year, at which period their intention was to place him with a lawyer in Sheffield.

Chantrey saw in a shop window in that town some carving in wood, which induced him to declare his wish to be a carver instead of a solicitor, which was acceded to by his relatives, and he was, in consequence, bound apprentice to Mr. Ramsay, a carver in wood, at Sheffield, where he commenced a career for his future maintenance. At the house of his master, he met Mr. Raphael Smith, the distinguished draftsman in crayon.

The works of that ingenious artist soon attracted the attention of young Francis, who took pleasure in seeing Mr. Smith paint, and rendered himself agreeable and serviceable in useful offices about the artist whilst he was painting, and he

became so impressed with the desire of practising art in a higher class than wood carving, that at the age of twenty-one he gave the whole amount of his wealth, that being fifty pounds, to his master, to induce him to cancel his indentures ; for Chantrey's impatience to commence his course as an artist would not allow him to wait during the six months of his unexpired apprenticeship. With his freedom he began his studies and practice in the liberal arts, and painted the portraits of his friends and others, by which he gained a small sum of money, and having borrowed a little, he ventured to try his fortune in London ; but with sagacious caution he sought employment as an assistant carver in wood, rather than as a painter in a metropolis, where so many able competitors were ready to impede, contest, and rival his progress.

Soon after this time Chantrey went to Ireland, where he suffered so severely from a fever, that

his recovery was doubtful; and in the progress of the disease he lost his hair, and was bald at his restoration to health, and so he remained during the rest of his life, which, however, rather improved than injured the character of his head; and to those who never saw the sculptor, a portrait of Shakspeare may supply a resemblance, as the pictures and prints of the immortal poet have often recalled his open countenance to the memory of his friends. Alluding to this supposed likeness he once observed, "Shakspeare might have been the ruin of me, for when I was young, and knew no better, I had been told I was like his picture, and that notion very nearly made me a coxcomb;" for although Chantrey was confident in his capacity, yet he was quite free from conceit. At his return to England he continued carving, and executed some figures in wood, in the possession of Mr. Hope. During the time that Chantrey was a carver in wood, he

saw Mr. Rogers, and received employment from him. At an after period, when the artist had risen to eminence, the poet was reminded by the sculptor of their previous interview ; and the frank, courteous, and friendly recognition of each other cannot be described adequately by any one after having been heard by many in the admirably descriptive language of the author of the "Pleasures of Memory." The intercourse of these persons, both distinguished for talent and conduct, was frequent and friendly ; each had confidence in the ability and sincerity of the other, and their opinions and judgment often led the influential in the world, who were inexperienced in the arts, into the estimation of their beauties and advantages, and thereby rendered an important benefit to the taste of the country, and the professors in art.

Chantrey became weary of carving, and recommenced portrait painting, which he did in most

instances gratuitously ; by this means he obtained some notice as an artist, and during this time he lived in various places, not being able to establish himself in any permanent residence by his efforts and ability in painting ; for he would have been a good painter, as his works, though few, are remarkable for colour and expression ; the former is striking, from its entire freedom from the too prevailing fault of blackness, being rich without gaudiness or positive colour, and they show that he was impressed by the tints of Velasquez, Murillo, Jan Stein, and Hogarth ; but it would have been difficult for him to finish very highly, as his sight was imperfect for diminutive objects. However, he continued his studies, and improved his talents in carving and modelling, by making models in clay of the human figure, and then hanging pieces of drapery on them, that he might get a perfect knowledge of the way, and the best way, that it should be

represented. In this manner he was accustomed to work, and when he had completed one figure or mass of drapery, he pulled it down, and began to model another from drapery differently arranged ; for at that time he never did any thing without nature, or the material being before him. His first imaginative work was the model of the head of Satan, which was exhibited at the Royal Academy in the year 1808. His next work of any consequence was a monument to the memory of the Rev. J. Wilkinson, Vicar of Sheffield, and Prebendary of Ripon ; his employers obliged him to complete the work in that town, as they suspected his ability to execute any thing of importance in marble. Soon after this his friend Mr. Tappin, the architect, introduced him to Mr. Daniel Alexander, from whom he received an order to execute four colossal busts for Greenwich Hospital, of the Admirals Duncan, Howe, Vincent, and Nelson, and this probably was the

source which produced and forwarded his future employment and success; for consoling as it may be to the unsuccessful, yet it should be cautionary to those entering the profession to know, that during eight years after the sculptor's commencement he avowed that he did not gain five pounds by his labour as a modeller, and until he executed the bust of Horne Tooke in clay, he had but little prospect of success; yet this single effort obtained for him commissions to the amount of £12,000. At this time he had 80 or 100 guineas for a bust, and he continued to work at that rate for three years, when he raised his prices to 120 and 150 guineas, which he maintained till 1822, when he raised the amount to 200 guineas; and when he modelled the bust of George the Fourth, the King wished him to encrease his price and insisted that the portrait of himself should not be carved by him in marble for a less sum than 300 guineas, what-

ever might be his practice with respect to other portraits.

In 1819 Chantrey married his cousin, Miss Wale; with the lady he received £10,000; this money enabled him to pay off some debts he had contracted, to purchase a house and ground, on which he built two houses, a studio and offices, also to buy marble to proceed in the career he had begun, with a reasonable chance of success. At this period circumstances seemed both favourable and hazardous, for it was at this time that he was introduced by Mr. Raphael Smith to Horne Tooke, then residing at Wimbledon, to which place Chantrey often went, accompanied by his wife, and there he joined in the society of the distinguished for ability and station, and became acquainted with Sir F. Burdett. This intercourse was very useful to the young professional man, for many were his opportunities of seeing the remarkable characters of the day, of profiting by

their conversation, and of exercising his own judgment respecting persons engaged in the great and busy career of the world, both in literature and politics ; and with regard to the latter, he received from his host, during the visits he made to Wimbledon, most salutary counsel, for he advised the young sculptor with earnest friendship to avoid even the appearance of disposition towards any party in politics, and in proof of indifference to get some known men of opposite opinions to those held by Horne Tooke to sit to him for their portraits.

These admonitions were carefully cherished and followed by Chantrey, at least during the time that he was dependent on public opinion ; and through his life he never gave utterance to any sentiments that could shock a zealot in whatever might be his favourite opinion or pursuit. This tender respect for the feelings of others is worthy of remark in a man who was peculiarly

frank and unceremonious, with a jocular spirit and freedom of expression which was not agreeable to all. His rough manner was really an unconscious disguise to the most refined and almost Utopian notions with respect to character and conduct; he expected the most rigorous attention to honour in an artist, with the most profound respect for truth, both professional and social; he also expected every accomplishment that time, opportunity, or ability, could facilitate or achieve. Chantrey believed that the mind and the morals are improved by the contemplation of beautiful objects; he valued everything for its intrinsic and rational importance, and almost underrated mere embellishments; simplicity was the characteristic of the man and of his work; he deemed every adventitious aid an error and deviation from the purity that should be sought for in the human form, and in historic composition.

It would be difficult to overrate Chantrey's elevated feelings with respect to the completion of that character which in this country is denominated a gentleman; he gave due respect to rank, and willingly acknowledged its precedence, but his devotion was to those by whom human intellect is cultivated for the promotion of virtue and general benevolence, and also to those engaged in the investigation of nature, and in the illustration of the wonders and beauties of creation. He cautiously and sometimes humorously avoided debates upon all subjects of controversy; and to show his readiness to get rid of implication in any discussion, the following anecdote is a fair example. Chantrey dining with a large party where a royal personage, fond of being thought free in more than political opinions, was talking in his jocose tone of the religious principles entertained by various men, and of the different sects into which they were

divided, his eye happening to catch that of Chantrey, he said, "What do you think about all this, Mr. Chantrey? and of what sect shall we call you?" "Why, sir," said Chantrey, "when I lived in the north, my friends used to call me Derbyshire;" which occasioned a laugh, and terminated the discussion.

For the advantages he received from Horne Tooke, his feeling of gratitude continued to the end of his life. About a year previous to Horne Tooke's death, he desired Chantrey to procure for him a large black marble slab to place over his grave, which he intended should be in his garden at Wimbledon. This commission Chantrey executed, and went with Mrs. Chantrey to dine with Tooke on the day that it was forwarded to the dwelling of the latter. On the sculptor's arrival, his host merrily exclaimed, "Well, Chantrey, now that you have sent my tombstone, I shall be sure to live a year longer," which was actually

the case. The marble was placed in the garden to await the termination of the earthly career of its owner, and Chantrey's sensibility made him regret that Horne Tooke's will was not completely complied with, for whether prudently or imprudently, his feeling of duty to a friend was not to be shaken by conditions or circumstances.

In 1812 Mr. Stothard, the Academician, an artist distinguished for simplicity and beauty of style in his designs, introduced Chantrey to Mr. Johns, of Hafod, who entrusted to him the execution of a very large monument to the memory of his daughter, which monument could not be exhibited at the Royal Academy on account of its size, but appeared in an exhibition at Spring Gardens. This work established the character of the artist for ability; and in that year he obtained a commission from the City of London to execute a statue in marble of George the Third, for the

Council Chamber at Guildhall; which is a good type of the whole-length statues he subsequently produced with such eminent skill in grandeur of design and boldness of execution. The late Sir William Curtis was chairman of the committee for erecting this statue, and was friendly to Chantrey in consequence of the sculptor's plain and unpretending manner. The Committee thought his responsibility so doubtful, that they obliged him to procure two sureties for its erection, and these sureties were Mr. Alexander and Mr. Sloane, who bound themselves in responsibility for £600 before the City would issue any money for the progress of the work; however, Sir W. Curtis, with the good feeling which prompted him to aid aspiring and assiduous merit, told the sculptor that in case he could not find such sureties for the completion of the work, that his countenance and conduct were sufficient guarantees to

him, and that he, Sir W. Curtis, would be responsible.

Soon after the peace of Amiens he went to Paris with Mr. Dennis, but of this journey he has left no document nor relative observations. When he revisited that capital in 1815 in company with his wife, Mr. Stothard, and Mr. Alexander, he gave much attention to the works which then graced the Louvre ; those of Raphael gave him the most satisfaction, from the grandeur of the outline, the fulness of the parts, the pathos and force of the whole. Titian excited his admiration for his colour and chiaroscuro, and in particular, "The Entombment," which he always spoke of as a pre-eminent work, yet not so excelling as to disparage the subjects of "Christ at Emmaus," and the "Deriding of the Saviour" by the same hand ; if works were not of first-rate quality he gave them little attention.

From this period Chantrey's progress was steady and successful, and his busts and monumental works all tended to augment his reputation. Amongst his portraits may be named the bust of Lady Gertrude Sloane ; Professor Playfair ; the bust of the King ; that of J. Watt ; the Marquis of Anglesea ; Sir Joseph Banks ; Earl St. Vincent, and others.

In 1817 he produced the monument of the two children now in Lichfield Cathedral, which was exhibited at the Royal Academy in Somerset House, where it had a distinguished place ; this able production attracted the attention and excited the admiration of all persons, whether mere spectators alive to natural feelings, or the more cultivated in taste and practised in art ; and such was the impression on the public, that the sculptor was raised to the highest class of merit in his profession. The following letter from the learned and accomplished Lord Grenville is a

proof of the attention and admiration this piece of sculpture excited :—

Charles Street, May 1, 1827.

“ Qualem virgineo demessum pollice florem
Seu mollis violæ, seu languentis hyacinthi;
Cui neque fulgor adhuc, nec dum sua forma recessit;
Non jam mater alit tellus, viresque ministrat.”

ÆNEID. xi. 68.

DEAR SIR,

The above are the lines I mentioned to you this morning; I have always considered them as among the most beautiful in Virgil, but I know not whether even they are not surpassed in my judgment by their graphical illustration in that admirable work which I again saw this morning, and, as I always see it, with increased delight. This is no compliment, but the real expression of my feelings.

I looked into Dryden for his translation of the above verses, and was mortified to see that it is

among the very worst parts of that extremely unequal work.

Believe me ever, dear Sir,

Most truly and sincerely

Your obedient humble servant,

GRENVILLE.

This work was carefully attended to in all its parts ; and a friend of Chantrey's being at Lichfield Cathedral, and looking with others at the monument, heard a spectator observe, " How admirably the mattress on which the children are lying is represented," but made no comment on the figures. When Chantrey was told of this remark, he observed, " that he who said so was a sensible honest man, for he spoke of that which he understood, and of nothing else." In the following year, 1818, he confirmed and secured the respect of all lovers of the tender and the beautiful in representative art, by his small

statue of Lady Louisa Russell, the beauty of which made every parent covet portraits of their offspring by the hand of an artist so capable of transmitting to posterity a cherished recollection of infantile loveliness. Academic honours also attended the demonstration of such ability, and he was elected an Associate, and an Academician as soon after as the custom of the Royal Academy permits.

The commission to execute the President Blair's statue for Edinburgh, was the source of Chantrey's acquaintance with his friend Mr. Maconochie (now Lord Meadowbank), who was chairman of the committee for that work, and whose zeal and confidence in Chantrey's capability served him in the metropolis of the North. This statue is a very beautiful example of portrait sculpture, and is worthy of any country or period of art. Lord Melville's statue was also executed by him for Edinburgh, but it is of a heavier and less

agreeable character than his other works. Chantrey's monuments and monumental statues were always touching and replete with sentiment, whilst his statues of children went to the heart of every mother, and delighted every parent. He was accustomed to laugh at what he called the classic style, though no one came so near to it as himself; for his works are free from every extraneous ornament or decoration, and he rejected everything that called the attention from the simple dignity of the subject represented. He objected to modern warriors in the Roman cuirass, and statesmen with bare arms and legs, yet he did not fail to develop the noblest forms through his drapery.

Chantrey soon had several commissions for works in bronze; and, although he always disliked and contemned that class of statuary, yet, as it became his duty to follow the wish of his patrons, he intended to employ some of the great

founders in brass of the Metropolis to cast his figures; but as he could not succeed in that respect as he desired, he determined to render his work as perfect as possible, and built a large foundry in Eccleston Place, which was conveniently near to his residence. The equestrian statue of Sir Thomas Munro, now at Madras, which excites the wonder of every Indian, and the esteem of those more advanced in taste for art, the statue of George the Fourth in Trafalgar Square, and that of the Duke of Wellington in front of the Royal Exchange, were founded in the new building. He thought that in these statues he would endeavour, if it were possible, to take a position for the horse which had not been adopted by former artists; and the simplest, and certainly the most reasonable presented itself, namely, that of standing: in this intention he was encouraged by Lord Egremont and others. Before he commenced these equestrian statues,

he sought every information he could as to what had already been done—and what might be done of a novel character; he searched and examined all the casts and prints of figures on horseback, and seemed more struck by the equestrian statue by Verrocchio,* which he had seen when at Venice, from the spirited character of the rider, which is unlike any other: and if he had lived to execute any more statues of this class, he would, if consistent with the subject, have attempted something of the kind.

In 1819 he went to Italy, in company with J. Jackson, R. A., and his early friend Mr. Read, and united business with pleasure in a most sensible way; for by a visit to Carrara, he secured marble of the finest quality, and his

* “Il cavallo ha molto energia nel suo movimento, e senza esser punto esagerato, mostra totalmente d'avanzare nel passo che sembra voler scendere dal piedestallo. Nessun cavallo che posa su tre jambe avendone elevata una sola, esprime mai con altrettanta giustezza il suo movimento, comme quello del Verrocchio.”

CICOGNARA, lib. vi., cap. 6, vol. 3. °

sagacious liberality was rewarded by having the choicest blocks reserved for his use. An amusing occurrence took place when he first visited the quarries ; for, although he was expected there, he went without announcing himself otherwise than as a purchaser. He desired to be shown specimens of marble ; he was taken to various places, and many inferior samples were shown to him, all of which he rejected ; when, either recollecting or having indulged himself long enough with the dissimulation of the Italians, he avowed who he was ; and in a briefer space than he could calculate, he was hurried to places where most beautiful portions of the choicest marble had been already selected for his approval. Yet it must not be supposed that the mercantile in any way superseded or interfered with the feelings of the artist, for he gave great attention to all the sculpture and all the paintings he saw whilst in Italy ; and it is to be lamented that he did not

commit to paper his opinions, so that few can be known except by the recollection of his friends. At Venice he was so much struck by the works of Titian and Tintoretto, that he wrote to a painter in England, in whose opinion he had much confidence, to ask him what he thought of these masters, when he obtained for answer,—“That Titian was the most beautiful painter, but that Tintoretto was the greater man:” he avowed the like to be his opinion, as well as that of Jackson, the Academician.

Chantrey's notes in a sketch-book inform us that he arrived with his party at Rome, on the 13th of October, 1819, and engaged apartments at the Hôtel de Londres, consisting of five bedrooms, a dining-room, and a sitting-room. On the ensuing day, he went to St. Peter's and the Vatican, with the intention of taking merely a cursory view, for which he thought an hour or two might be sufficient; but his interest was

excited, and he remained there till late in the day. It was not easy to get Chantrey to speak of the collection of antique figures in the Vatican; for, excepting general approbation of the "Laocoon" and the "Apollo," little could be gained from him with respect to his opinion; but he looked curiously, and with assiduity, into many things that were unheeded by others; and he often pointed out simple beauties which no other eye seemed to observe. He might say with Cicero, "*In minimis rebus sæpe res magnas vidi.*" Probably he found so much of the sculpture had been the work of restoration, and so much of a doubtful character, that he did not like to hazard a remark, particularly as he was always unwilling to disparage any works, if they gave pleasure to the owners or to the public. He did not think very highly of the busts; his continued practice in that branch of the art rendered it almost impossible that his judgment

respecting them should not be elicited. Amongst these busts there is a head of Socrates, to which Chantrey bore considerable resemblance, although the marble has a beard which conceals the mouth, and that feature of the English sculptor was the best in his face, and before he sunk into ill health it was of the most perfect form and beautiful expression. If the countenance had some similitude, so had the mind of the philosopher and the sculptor, for they were guided alike by strong reason and rigid investigation; both were slow to determine, and required the most accurate evidence for decision: yet Chantrey was tender and sensitive as a child, charitable without limit, and so devoted in his friendship, that his loss is irreparable to those he cherished and esteemed.

Few as Chantrey's notes were on Rome, there is one stating, that on the 15th he sketched the view from the steps of the Piazza d'Espagna. He was fond of landscape, and successful in its

representation; Lady Chantrey has many interesting volumes of sketches made by her husband during his journey through Italy and other places, all ably executed. At the Capitol he remarks "that the busts are numerous, and most of them very bad; there are not any statues worthy of notice, excepting The Gladiator and Antinous, and about eight or ten that are in a small room, and were at Paris in 1815."

Of the pictures, he says, "They are neither numerous nor good; Guercino's great picture of The Entombment of Sta. Petronella is spotty in its effect." On the 16th he called on Thorvaldsen, for whose works he had a great respect. He has left no account of his intercourse with the great sculptors of Rome, yet that it was of the most friendly and intimate character is known by his conversation; and he brought to England a fine portrait of Canova. Chantrey's communication with Canova seems to have been

more frequent and familiar than with Thorvaldsen, which, as far as art is concerned, is remarkable, for the English sculptor's style is much more like Thorvaldsen's than that of his great Italian contemporary. But Canova was in the world of fashion, and Chantrey fond of society, which may account for his greater intimacy with the Italian; possibly also from correspondence before their personal acquaintance; as Chantrey had previously determined to bring from Rome a good portrait of Canova, and for that purpose induced his friend Jackson, the eminent portrait painter, to accompany him to that city. It is to be regretted that the same able hand did not paint a picture of Thorvaldsen, to recal to the British public the sculptor of "La Notte." Chantrey gave the preference to the "Hebe" by that artist to the "Hebe" by Canova. The simplicity and beauty of the "Mercury" and "La Frode Smascherata," with the bas-relief

called "*La Linea della Vita Humana*," executed for Lord Lucan by the Dane, received from Chantrey the commendation they deserved; in the lighter works, such as the "*Danzetrici*" and others, Canova might claim the superiority for taste and elegance, though probably they are too theatrical. Chantrey estimated Canova's works highly, and acknowledged they had grace and dignity; but still thought them liable to the accusation of depending too much upon extreme ornament: with respect to the decoration of metal and colour, his opinion was in unison with that which has been well stated by the author of the "*Diary of an Invalid*." *

Chantrey never liked to draw comparisons, from a generous feeling, and to avoid anything invidious among contemporaries. A touching testimony of friendship was evinced by the English

* "*There is a trickery and quackery in the finishing of Canova's statues, which is below the dignity of a sculptor. The marble is not left in its natural state, but it must be stained and polished*

and Roman sculptor changing cloaks at the departure of the former for England.

Chantrey's estimate of the works of art in Italy was of a sensible character, not influenced by prejudice in favour of any style, but by a desire to appreciate the works justly, and by their completeness in all respects. The well known and often described specimens of ancient sculpture found in him a ready admirer; but he was not prepared to go the length of travellers in Italy with respect to the ruins and antiquities of Rome; he selected and intensely admired a few; and they were admired by him for their perfection—not from association of ideas or from historical or classical reminiscences—they were admired solely on their merit as works of art. The greater number of the ancient columns in the capital of the world had

to aid the effect. The other sculptors laugh at this; and well they may—for these adventitious graces soon fade away, and are beside the purpose of sculpture, whose end was and is to represent form alone.”—*Page 144.*

no effect upon him ; but he spoke of, and felt deeply, the beauty of proportion in the three remaining columns of Jupiter Stator, and others of similar merit.

The Pantheon within and without gave him great pleasure, particularly the interior, which he thought as noble in invention as in execution ; the open roof coincided with his notion of simplicity. The Portico of Octavia, now the Fish Market, and the Portico of Antoninus, now part of the Custom House, gave him entire satisfaction ; the Theatre of Pompey, the Colosseum, the Cloaca, and a few others, for their massiveness and grandeur ; at the same time he was never beguiled into a superlative estimation of all the edifices in Rome admired by some modern travellers ; for when the Corso was designated “a street of beautiful palaces,” he fairly inquired as to the architectural merits of those buildings, and though they might be imposing if the street were wide enough to

afford them effect, yet, as examples of art, he thought them far from estimable. The only edifices of that class that would excite much attention are the Farnese Palace and the Chancelry.

The villas in the neighbourhood he thought elegant, and proved that variety in building, if under the guidance of good sense and propriety, tends much to the beauty of a country.

Chantrey spoke but little of the merits of Michael Angelo and Raphael in public; to his artist friends his opinions were frequently given. Of the works of Michael Angelo, he conversed with those artists to whom the great style was the object of pursuit, for he was accustomed to say, very fairly, that the works of that stupendous genius could not be appreciated by others, and that it was unfair to expect any one to judge of a language that they had not studied and could not understand; but his high opinion in favour

of the Prophets and Sybils, as well as “The Last Judgment,” could not be surpassed. The simplicity with which the latter complex subject is treated, astonished and delighted him: the story so well told; the large groups so beautiful and complete in themselves, contributing to, without interrupting any part of the whole, gave him the highest respect for the power of the great artist; and these qualities united with the forcible and careful drawing, the massy yet elegant forms replete with strength, activity, and energy, aided in effect by the small expressive heads and extremities, tending to increase the appearance of robust bodies without diminishing their intellectual character.

The English sculptor liked the paintings of Michael Angelo better than his sculpture; the “Moses” at Rome tends to the extravagant; but Michael Angelo’s errors are of so grand a character, that the world has been content to

consider them as beauties. However, he held the unfinished "Madonna" at Florence to be a work of wonderful promise, and spoke of this great master with unbounded enthusiasm; and if he had not early learned the preponderating beauty of the Elgin marbles, the great Italian would have been the example of his choice. He thought more highly of the works in the Medici Chapel at Florence than most of his brethren; the grand invention of the tombs, the individual figures in their expression, attitude, and form, left his critical acumen nothing to suggest or object to, which is as remarkable as it is conclusive with respect to the merits of those great works, for Chantrey was ever, and under all circumstances, such a lover of simplicity, that most persons would conclude that the energy displayed by Michael Angelo would pass without due appreciation from the author of the children at Lichfield, the Bedford infant, and the Jordan monument.

Chantrey's journey through Italy seems to have been in furtherance of his desire to learn what to avoid rather than what to adopt.* His view of his own art was of so pure a character that it was of necessity very limited, but it was always grand : few and uninterrupted lines, large and unbroken forms, the lights and shadows massive and few ; everything he did told, and he never estimated labour that did not speak forcibly to the eye and the intellect.

Although Chantrey's opinion of Michael Angelo was high, yet he did not consider the sculptor and painter simple enough for entire imitation ; he looked with more rational pleasure on the works of Raphael, and although he did not think him so powerful as his great rival, he thought

* " *Doctus ingeniosissimæ antiquitatis Imitator, ut vitia sollicite declinat, ita virtutis studiose consecatur ; neque solum virtutes eorum, quos in exemplar sibi assumpsit, intelligere debet, verum etiam vitia, quandoquidem summi judicii est in alienis operibus ea notare, in propriis vitare.*"—JUNIUS DE PICT. VET. c. III. 6.

him more within the reach of public estimation, and often spoke of their respective beauties ; he knew well all the Stanze, and his judgment was at times developed when he was induced to speak with reference to their composition, colour, and chiaroscuro. He wondered, and was silent when he heard the works of Raphael's predecessors spoken of with a preference to the more mature style of that master, and felt how little art was likely to advance, if Michael Angelo, Raphael, and Leonardo, had lived in vain ; for, however meritorious the truth, purity, sweetness, and occasional gracefulness of the earlier masters, yet their merits may be compared to the tenderness of a child opposed to the masculine vigour of the adult.

The dry style may be accurate and true, but it can never produce a natural combination that will give form its real and developed perfection ; at the same time, in Giotto, John of Fiesole,

Masaccio, and others, the rudiments of beauty are to be found ; and in one master a sudden maturity was evinced which left nothing but magnitude to be desired. That master was Ghiberti, who worked with a painter's and a sculptor's skill, producing form, grace, beauty, simplicity, composition, and effect ; and, although his style may be too florid for the art of relief, yet the commendation of Buonarotti proves his estimation of the precious doors at Florence, which he declared to be worthy of being the gates of Paradise, and, if they are too like pictures to be consistent with the simplicity of sculpture, let it be remembered that Ghiberti commenced his career as a painter.

It is also agreeable to know that these works were so much esteemed by the contemporaries of the sculptor, that, when the designs of Brunelleschi, Donatello, and Ghiberti, were sent in competition for decorating the doors, the two

former instantly avowed that the preference ought to be given to Ghiberti; this generosity is as worthy of imitation as the beauties of these masters, and it may be consoling to the student to see that the works of Donatello, Luca della Robbia, and Ghiberti, marked out a path, which was carried forward by Michael Angelo and Raphael, and which they have left for farther progress.

Chantrey disapproved of the introduction of so much matter as these *alti-rilievi* by Ghiberti contain, yet their individual beauties were strongly retained in his mind, and his opinions on the various subjects introduced on the panels were nearly as follow. He thought the composition of "The Creation" to be of the most difficult character, as combining several subjects and periods of time; probably the figure of the Divinity in the birth of Eve is too near, and partly hidden by the Angels in the portion which

represents the creation of man ; the gracefulness of the figures, the drawing, and the drapery, may satisfy a taste formed on works of the best period.

In “The Death of Abel” every object is simple, natural, and graceful, united with the extreme vigour of the figure in action ; the three figures on the spectator’s right hand might have formed a less perpendicular line, one being placed immediately above the other, though in perspective. But as the subjects alluded to are distinct, and in separate compositions, the preceding observation probably should have no weight.

“The Deluge,” or rather, its termination, is admirably displayed in the assembled family of Noah in the centre of the bas-relief with the birds and animals around.

“The Sacrifice” is beautiful and complete, whilst, on the other side, “The Exposure of

Noah” is expressed with all the sensibility that delicate and pure feeling could suggest.

The “Visit of the Angels to Abraham” is perfect, and doubtless gave rise to the most beautiful of Raphael’s compositions, for the same subject treated by the latter is too similar not to remind one of this exquisite invention. The taste displayed in the draperies has few parallels, and the whole panel is disposed of in a happy arrangement of consecutive subjects. The draperies in the story of “Passing the Jordan” are admirable, and there is not an ungraceful figure in the composition, but each might have, and has served for a model in the best time of art. “Moses receiving the Law” is replete with good forms, attitudes, and fine draperies, in which may be found the simplicity of Giotto, with the cultivation of Raphael; and in the angels, and the male and female figures in the foreground, may be traced the examples

which led to works that receive the admiration of the world.

"Isaac blessing Jacob" is beautiful in all its detached groups, and well embodied as a whole; the forms are all good, and there is not an objectionable figure in the whole compartment.

In the panel containing the subject from the history of Joseph there are many figures that Raphael has made use of in his cartoons, and they are figures that require no addition of taste, but only a better relative position, which has been felt and accomplished by the follower of Ghiberti; the old man resting on his staff, the figure dictating, the female carrying a load, are dignified and graceful, uniting the simplicity of the earliest art with the perfection resulting from observation and discriminating selection.

"David and Goliath." This is probably the least estimable of those wonderful works as regards composition and elegant forms, yet the figure of

the youthful shepherd is admirable, the arms are beautiful in design and execution, and the figures looking on the vanquished giant are infinitely expressive.

The panel which is adorned with some of the acts of Solomon is full of elegant figures and draperies, which, to an artist’s eye, may direct to even higher things than have been accomplished. Many of the figures have either been imitated by Raphael, or that great master’s conceptions and those of his predecessor were cast nearly in the same mould.

In the history of Joseph’s Brethren, the groups are admirable; that in which the cup is found in Benjamin’s sack leaves nothing to desire; the grace, expression, and combination of the figures seem perfect, and the innocence of the accused child is positive in the representation. On the opposite side, the woman carrying the bundle on her head, with a child by her side, combined

with a single back figure, and other attendants facing the spectator, constitute a beautiful and natural composition.

"Moses on Mount Sinai" is very grand; the great receiver of the Decalogue is grandly treated, and the multitude at the base of the mountain formed of fine and expressive groups: that on the right of the panel is particularly striking from the gracefulness of the figures; a female with a child is beautifully composed, with the simplicity of the most unpretending masters, and the grandeur which nature always develops when in perfection, and judiciously selected. The next figure, a woman, is very fine and dignified.

But to return to painting: Chantrey admired the "St. Jerome," by Domenichino; the simplicity of composition, the sobriety of the whole work, accorded with his notions of excellence; he would have preferred a saint more spiritual in character, and more expressive of higher qualities, for, how-

ever well the painting of the saint may be in execution, he disliked the expression of the head, which he thought ought to have been of the most elevated character, the moment being that of beatification ; consequently, he looked for a radiant confidence and superhuman reliance in the countenance, which might be expected in such spiritual exaltation : instead of which, the hand of a great artist has condescended to depict the mere indication of disease and feebleness, which it might be well to display in the human body, but not in parts where mental ecstasy might be developed. To the lion in the corner he objected as injurious to the sentiment of the work.

He was a good judge of composition, and esteemed this effort of the master, as much as he was inclined to disparage the " St. Sebastian " at the Santa Maria degli Angeli, and the " Rosario " of Bologna, on account of their opposite qualities.

The church of San Pietro, in Montorio, once

contained "The Transfiguration," by Raphael, now in the collection of the Vatican. Chantrey thought of "The Transfiguration" as all artists think, but would observe he did not expect the uninitiated to participate in admiration of merit they did not understand, particularly as the picture is liable to the objection of representing two events, which occurred at different times. If any refinements in composition were suggested, such as obviating the continued or prolonged line of two elevated arms, he was in the habit of observing that the sublime unity of the whole ought to supersede such trifling errors, if errors they be; yet he always felt that the public ought not to be censured by artists if they did not estimate sufficiently works that gradually grow on practised and experienced men, for the perception of such merits increases in proportion as the artist endeavours to imitate them.

Chantrey was struck with a picture painted in

oil on the plaster by Sebastian del Piombo, after Michael Angelo's design ; it represents the scourging of Christ ; it is painted in a semicircle or niche, and consequently difficult to remove, or in all probability a picture of this extraordinary merit would have been taken with "The Transfiguration" by the French. Painting this picture with oil-colour on stone seems to have been an experiment by Sebastian, which has not succeeded as far as the pigment, vehicle, and foundation are concerned ; but it proves, like the works by Raphael in the Hall of Constantine, that these great artists were not satisfied with the effect of, or the materials used in, fresco painting.

On the 17th, Chantrey visited the Vatican, and gave great consideration to the paintings, though his notes are by no means copious on either the subjects therein, or their execution ; but as he was to dine that day with Sir Thomas Lawrence in the Quirinal Palace, he

may probably have bestowed more attention, thinking the conversation might be on the merits of Raphael.

He concurred in the following opinions of the works of that great master, including the Cartoons in England, rather than the tapestry in the Vatican. The prison scene in the Stanza of "The Liberation of Peter" is like a Rembrandt in effect; the angel conducting Peter is grand, solemn, and admirably suited to the subject. The guards are defective in form and arrangement, offering unpleasant lines, which perhaps give wildness to their terror; but are not the only characteristics of alarm that could be chosen, and they disturb the dignity of this beautiful work.

"The Parnassus" must be examined for the individual figures and some of the groups. Few will be found to admire the Apollo in this picture, and the whole has less of interest than any other of the Stanze.

To the sculptor's eye "The Miracle of Bolsena" appeared spotty, yet he delighted in the simplicity of the Pope; and the priest, also, with the attendants at the base of the picture, below the Pope. On the opposite side the figures are probably too airy to be consistent with the whole subject, though they are individually full of beauty, and the whole has the character of a Venetian picture.

"The Dispute on the Sacrament" is a most difficult and admirable composition; the figures are designed with excellent skill. Almost every position taken separately is fit for a statue, yet they compose into exquisite groups. Some standing figures, that have the character of portraiture, are not quite so elegant.

The "Heliodorus" in the action and expression of the principal figures is admirable. Some objection may possibly be made to the group on the opposite side and next to the

Pope; the beauty and dignity portrayed in Julius and his supporters, can alone excuse the anachronism.

The Stanza of "Attila" is full of energy and fine colour, with all the dignity intended to be conveyed to the leading characters in the drama. The two soldiers in the centre of the foreground appear as if introduced after the original design had been made, owing probably to the artist's detecting some barrenness in the composition.

"The School of Athens" is replete with beautiful figures; it is admirably though theatrically arranged; but the architecture is contrasted in a manner to harmonise with the groups, and to constitute a complete whole. Some of the individuals represented are amongst the finest examples of form and drapery. In a work so distinguished for excellence it is almost an offence to remark that the group observing

the mathematical demonstration might be improved.

The “Incendio del Borgo” has in it but little of Raphael’s work; though the design may be entirely his, yet the figures dropping from the walls have been so re-painted that they have no character of originality, and but little beauty. The female figure in the centre of the picture has no claim to the grace that always flowed from the pencil of the great Italian. Chantrey believed that all which has been done may be exceeded when genius and ability are equal to the task; for, as Raphael has surpassed the lay-figure art of most of his predecessors, so no reason exists why Raphael should not be surpassed. The sculptor acknowledged the approach to perfection in the Cartoons now in England, and often commented on their excellences.

“The Miraculous Draught of Fishes” he

admired for the extreme simplicity and natural action of the figures, combined with the graceful composition of the group. Raphael did not think, like many painters, that to be natural and true is enough; he sought and obtained that which nature often does and constantly can do, which is to produce truth, ease, action, and beauty, in complete union. When any one made the oft-repeated observation on the smallness of the boats for such a weight, he always quoted Fuseli, "Why, that adds to the miracle."

"The Beautiful Gate of the Temple" is a very extraordinary work, from its novelty and the difficulty of treating the subject in so natural yet so interesting a manner; the success has been nearly complete, and might have been quite so, but for the back of the naked boy in the foreground; he suffers in contrast with the beautiful child carrying the doves.

"The Sacrifice" is most intelligently con-

ceived, until we arrive at the Saint who is not tearing his vestments, but merely baring his breast, as it were for inspection; but it is very difficult to say how such an action should be represented without rendering it liable to other interpretations. The persons engaged in the sacrifice are admirable; the incredulous man examining the leg of the restored suppliant is complained of as being too puerile and insignificant, but the mass of figures approaching the insulated apostles is admirably managed, and was a favourite mode of composition of Raphael, as well as of Masaccio: the two children at the altar are beautiful.

In the “ Saint Paul preaching at Athens,” the figure of the preacher will be found to be too short, and the figures near, and behind him, rather too large; the drapery of the nearest figure in the foreground is not so perfect as most examples from the hand of Raphael. The figures on the

second ground seem complete in every respect, and the whole scene has a surprising air of truth.

"Christ delivering the Keys to Peter" is probably the most difficult subject of the seven Cartoons in England, and the artist has succeeded to an extent, that objection would almost become a wanton vice. The separation of the great Actor from the attendant group, the humble attitude of the distinguished apostle, the affection and admiration of the remainder, may satisfy the critical artist and the pious Christian. But merely to show that these opinions result from close attention to the work, a more graceful line than that which terminates the composition, by the figure in red, might be chosen, and the artist himself probably felt this objection, and was therefore induced to introduce the dark boat in such a situation, to conduct the composition to the end of the picture.

With respect to the Cartoon “of the Death of Ananias,” opinions are united, for the way in which the story is told seems perfect; the calmness of the apostles, the surprise of the uninspired spectators, the dying figure, and the sordid interest of Sapphira, are all developed so forcibly, that if there be small portions and forms that might be improved, it would be hazardous to point them out, as they may really contribute in some indirect way to the effect of the whole.

“ Elymas the Sorcerer ” alone remains to be noticed; Elymas is a striking figure, and those behind him are of fine and exalted character; the apostle is deficient in dignity, and the proconsul is of inferior character; the person on his left projecting a naked arm is awkward; the remainder is feeble, and the smallness of the architecture is detrimental to the effect.

Such was the opinion of Chantrey respecting

Raphael's works, as well as the recollection of various conversations can supply.

On the 18th of October, Chantrey accompanied Lady Davy to the Quirinal Palace, to see the pictures of the Pope and Cardinal Gonsálvi, by Sir Thomas Lawrence; he was much gratified, and always spoke with much energy in praise of those masterly productions. The whole treatment of the portrait of the Pope he considered admirable for its grandeur, simplicity, expression, and careful execution. The latter was so studiously attended to, that Lawrence bestowed some time in making separate studies from the Laocoon in chalk, to introduce into that picture, and these drawings are now in the possession of Mr. Jones, being given to him by their author, the late President of the Royal Academy, who was an earnest admirer of the Antique, which the collection of casts that adorned his house in Russell Square proved sufficiently ;

consequently he dwelt with more than ordinary pleasure on the original in the Vatican, and possibly his enthusiasm went even beyond that of the sculptor.

Of the frescoes in the Vatican and Sistine Chapel these artists thought alike, and Lawrence had copies made from some of the figures by Michael Angelo. They also considered that the Hall of Constantine is in a great measure a proof of Raphael's preference for oil painting, as he commenced the works in that chamber in oil, probably feeling that much more could be done with such a vehicle, and also that he would have the power of correcting his work, which, although so good, would not bear the scrutiny that anatomical knowledge might demand. For often it would be very difficult or impossible to place the skeleton within some of Raphael's contours; yet it may be said that such errors were the errors of his scholars: however, he has left the most

exquisite specimens of beauty, roundness, and chiaroscuro in his figures of Justice and Benignity, which are painted in oil, and claim the admiration of all artists. Camucini had copies of them in his studio at Rome.

Fresco painting may be the means of improving the class of subjects brought before the world at the present time, as the art of painting is now much degraded by the trifling and humble matter produced; which neither contribute to the advancement of piety, patriotism, or sentiment, but are mere examples of dexterity and practice. At the same time fresco painting may suspend the progress of colouring and chiaroscuro, not owing to any deficiency in the artists employed, but to the nature of the materials, for colour cannot be produced in perfection without a shining or polished surface, as is exemplified in precious stones, marbles, woods, &c., therefore the easel should not be neglected for plaster

walls. Both may proceed, the one for great and decorative works, the other for domestic ornament, to contribute to the improvement of mankind in those places, where repose, pleasure, and instruction are sought.

“The Battle of Constantine and Maxentius” is executed in fresco by Julio Romano, and few have been found to advocate this work of art, for even with the design of Raphael, beautiful as it is in parts, the whole is far from satisfactory, and deficient in breadth of chiaroscuro; the greatest admirers of the designer of this work do not consider it a good specimen of his style of composition.

It is probable that general effect in a picture is so necessary that its absence cannot be satisfactory. By general effect must be understood that agreeable contrast of masses of light and shadow, or local light and dark, which at once calls the spectator to the most important matter;

but if a picture consist of spots of light and dark, the eye and mind are equally distracted; the work is unsatisfactory to the first and makes no impression on the last, so that a good outline is more impressive.

Another failure often occurs in supposing that the mere arrangement of unobjectionable colours, on well drawn and draped figures, can satisfy the judgment or please the taste of the spectator: this is the cause that many able efforts fail in their effect, as exemplified in the works produced in a nation highly meritorious for its zeal in the resuscitation of fine art.

Effect must be attained, and the stronger the better; and it is possible that if Raphael had been a greater master of chiaroscuro and colour, his works would have forced conviction and wonder, where they now only give pleasure and elicit approbation. It has been unwisely said, that the one class of art and the other are not

compatible ; and it is believed to be so, because the Bolognese school tried the combination, and failed ; but that school, with all its power, failed—not from the impossibility of attaining the object, but from its inability to accomplish it. Generally speaking, dry and ordinary truth satisfied them ; they did not look to the perfections or casualties of nature, from which all that is intended to strike in art must be selected.

Among the proofs of the possibility of such combinations, many examples from Raphael may be produced ; for it is a common observation among the instructed, that “The Miracle of Bolsena” has the colour and effect of Titian ; and also, that “The Liberation of Peter” has the chiaroscuro of Rembrandt, which proves the possibility of uniting the most beautiful and interesting design with the attraction of effect ; also that Raphael did not disdain its aid when he could accomplish it. That wonderful artist seized every-

thing that could enhance the impression his works were intended to make: therefore, he did not scruple to avail himself of the works of Ghiberti, Signorelli, John of Fiesole, Masaccio; and nearly in every instance his knowledge and taste were improved on examples he imitated.

Michael Angelo felt this requisite in art, and in the ceiling of the Sistine Chapel, his pictures of "The Creation of Man," "David and Goliath," "Elisha," "Judith and Holofernes," "Haman Punished," and "The Brazen Serpent" with many others, illustrate his power in this respect. "The Last Judgment" itself is replete with the power of chiaroscuro, and if it were not, the wonders of that transcendent and immortal work would not have been endurable. It would have been a mass of variegated spots, offensive to the eye, and unheeded by the mind.

There are two judgments, one the judgment

of artists, the other the judgment of the world : the first judge from truth and knowledge ; the second from the pleasure derived ; both ought to be admitted ; but the effort should be to advance art, and to convey to the spectator a recollection of the greatest beauties and truths that he has ever seen nature display.

The Church of Santa Maria degli Angeli excited Chantrey's admiration : of the picture of St. Sebastian, which he calls a fresco, painted by Domenichino, he wrote in his guide-book, "This picture was originally painted on the walls of St. Peter's, and was removed with great ingenuity to give place to a copy in mosaic ; it has all the mellowness and richness of an oil painting ; it is in a very fine state of preservation, and is one of the finest frescoes in existence."

The Doria Gallery of pictures disappointed him very much, and he has rather a bitter invective against that collection, written in his pocket-

book, probably under the impression that he had bestowed on unattractive matter, time which he would willingly have given to objects more important or agreeable. His note is as follows :—

“Doria Palace.—There is an immense number of pictures, the greater part of them very bad, a few tolerable, but not one excellent. We were much disappointed, and felt some difficulty in passing an hour-and-half in this place. There are two pictures by Claude which are more praised than they deserve, particularly when compared with some of the excellent pictures now in England; there is a large Garofalo, and Paul Brills in abundance.”

The Portico of Octavia, for its grand proportions, and as far as the remains will permit a judgment, accorded with the taste of the sculptor for the simple and majestic. He names it briefly thus :—“Temple of Juno, Portico of Octavia, originally a most beautiful building, contained

two hundred and seventy columns, now a miserable stinking fish-market."

Note on the House of Pilate:—"An old ruin commonly called the House of Pilate, brick columns, with marble capitals; the plain parts are all brick; the mouldings, beautifully ornamented, are of marble and in ruin; the mixture appears very agreeable."

"Temple of Vesta, originally built by Numa Pompilius; burnt and rebuilt by Vespasian, now called La Madonna del Sole; the joints of the columns are remarkably good."

"Santa Maria in Cosmedin contains a large circular mask, five feet six in diameter, of Jupiter Ammon, with the mouth open, called 'The Mouth of Truth;' on taking an oath, the hand was placed on this mouth; only six columns of the original building remain."

It is to be regretted that during Chantrey's journey in Italy he made so few notes; however,

his thoughts were developed in conversation upon the works he had seen, and were judicious and in accordance with the testimonies offered by all his predecessors of acknowledged taste and ability.

In one of his pocket-books, mixed with various calculations for marble and daily expenses in travelling, are notices of the "Bacchus" by Michael Angelo, and also of that by Sansovino: of the first he says, "There is very little to admire in this figure, the outside of the left thigh very flat, the face mean and unpleasant, the mouth open, perhaps with the idea of expressing drunkenness; it is six feet high." Of the "Bacchus" by Sansovino, he writes, "This figure is four feet six inches high, beautiful, spirited and graceful, well-proportioned; a little boy with goat's feet sits behind his right leg."

In the Basilica of St. John Lateran he praises the statues of "St. James the Great," and

“St. Matthew ;” the latter the best, but he thought the figure theatrical and unnatural.

Among the paintings and drawings that induced him to make a written observation, was “The Descent from the Cross,” at Florence, by Beato Angelico da Fiesole, of which he writes, “The figures are grand and unaffected, the drapery simple, the actions natural ; free from all academic rules, but full of simplicity and truth. The draperies deep blue and red, at a distance appear projecting from the ground. Round the heads of the females are circles about an inch broad of burnished gold, yet, notwithstanding all this glare and want of harmony, there is an excellence that was worthy of the attention of Raphael. The buildings are stiff ; trees, blue sky, and two groups of small angels form the background of this remarkable work.”

Chantrey’s respect for the early masters was great, although he did not think that it would be

better to study at Assisi, Padua, and Pisa, than in the Vatican. He believed that Michael Angelo, Raphael, and Leonardo, had carried forward simplicity, in union with strength and grandeur, and that the progression from the early masters to the time of these great men might be easily traced. For he saw, as any one may see, the form and composition in Ghiberti, which led to the Stanze, the Cartoons, and the Bible of Raphael; but he thought it useless to go to the tributary streams when the copious river offered the united product of all. He believed that Flaxman and Stothard had transferred the simple beauties of these earlier artists into their own compositions, and the sculptor wished to see British artists emulous to exceed the excellences of Raphael, rather than to be content in tracing the progress of his steps.

Artists should start, if it were possible, with minds imbued with the beauty of all that

Raphael, Michael Angelo, and Leonardo collected; and, however fruitless their endeavour to surpass such mighty predecessors, yet improvement and some glory might be gained in the attempt. But it is surely next to useless to travel over the same ground of practice from which these great artists collected their information, and brought the whole nearer to maturity.

The beauty of some figures in the early masters arises from ordinary circumstances. Judicious men, who looked to nature for their art, unavoidably included beautiful examples and developments in their pursuit, and we now select the abstract gracefulness to be found amidst coarse and ordinary representations, as if they had been the inventions of the artist, when they were really only the portraiture of graceful individuals serving as models to the painter or sculptor. And such has been the case ever since: great

combinations, expression, symmetry, and good taste in the balance of parts have resulted from an enlarged scope of mental power under the guidance of reason.

Chantrey's observations on art were of the most common sense kind, and his reasoning on every representation induced persons to think that he had no poetic feeling; yet attention to his statues of children, his monuments to females, his group of Mrs. Jordan and infants, must correct such a supposition. He gave the highest praise to every excellence and difficulty overcome; he used to say, "An artist should study what to avoid as well as what to imitate." His estimation of renowned works by early masters was very great, yet he did not hesitate to strike at their defects, for he felt that the blind adoration of right and wrong was likely to mislead the public. Their merits of simplicity and grace are undeniable, but the imitation has often in

injudicious hands become affectation or ostentation of knowledge. When we see that the successors of these early masters were Michael Angelo, Raphael, and Leonardo da Vinci, we cannot but acknowledge that art made a prodigious advance, for these three have selected in art and nature to the best of their judgment, with the hope to approach perfection in their own works. They did not content themselves with the portraiture of ordinary nature; their works are like the Antique,—nature, but nature in her perfect form,—for no example of art has yet been produced that goes beyond some part or portion of produceable nature. It is science that has constructed a congruous whole from examples of perfection in separate parts; and they who admire beyond their merit the early works, must be more acquainted with ordinary portraiture than with the specimens of nature's excellence.

The question respecting the admiration of early art, that is the art preceding the time of Raphael, is,—Whether it be preferable to have fine ideas and great religious and moral facts represented by bad productions of nature rather than by good? For all are willing to allow that the early masters felt without affectation, and, to the best of their abilities, personified subjects simply. Doubtless, it was only want of opportunity to study or to seek the perfection of form, that prevented such artists from developing and clothing their ideas in the more perfect outlines understood in the time of Raphael; and the question is reduced to this, whether it be better to illustrate great acts and fine thoughts by perfect forms, or merely to imitate the ordinary personages and combinations that may be seen in a camera obscura.

It is not so much a matter of wonder that art should have risen so high under the hands of

Michael Angelo, Raphael, and Leonardo, as it is extraordinary that it should have declined from that time. The works of the early painters of the Italian and German schools, with the wonders of a Ghiberti, might well produce a Raphael, but that his contemporaries should be so inferior as not to improve on such examples, is derogatory to the powerful intellect of man, and usual progression. Much has been done since that period of a very respectable character, but nothing that has carried art beyond the bounds those artists attained.

It is not easy to point out what has been the reason, but even at this time we see such a vacillation between the grandest character of art, and the meagre examples of the early German and Italian schools, that the question is sometimes proposed, and finds advocates, whether that dry and meagre style be not preferable to the imitation of beautiful nature; and it can but

induce this reflection, that the works of Raphael, Michael Angelo,* and Leonardo, with Phidias and all the great sculptors, have injured rather than improved art, by selecting from nature all that is deemed most graceful, as well as most perfect; for the fine forms of these masters indicate the perfection of strength, agility, and grace. Therefore, there must be a mistake somewhere, if we find meagre and emaciated individuals introduced as the standard examples of gods, saints, heroes, kings, and courtiers.† It may be ingenious to invent or combine

* "It is difficult to decide who understood Michael Angelo less, his admirers or his censors, though both rightly agree in placing him at the head of an epoch; those of the re-establishment, these of the perversion, of style."—*Remarks on the School of Florence by Fuseli.*

† In one of Wilkie's letters from Rome, in 1826, he says:—"Some Germans, with more of the devotion of a sect than of a school, have attracted much attention by reverting to the beginning of art, by studying Raffaello's master rather than Raffaello, in hopes that, by going over the same ground, they may from Pietro Perugino attain all the excellences of his great scholar."

to form a new style,—but to what end? If nature be the object to be imitated, much has been, yet much remains to be done, to approach the beauties of creation, either in the animal or vegetable world.

The English school has advanced in many of the great qualities necessary to a fine picture, and it will be dangerous to adopt a style subversive of these qualities, and abandon brilliant and harmonious colouring, with great breadth and union of parts, for a drier style, unsuited to the established practice of the country; and it would be better to attend to the admirable remark in one of Mr. Eastlake's distinguished works, namely, "If we are to look to the German, the first quality that invites our attention, is their patriotism."

A new style was tried by the French school, under David, and without success; yet certainly the hard and metallic representations of that

school were better types of human form, than withered examples of mankind; but the French have become rational in their art, and now they often produce good transcripts of fine nature. Yet it must be allowed, that in the method before alluded to, many good designs, much good drawing, and striking effects were produced, yet it did not recal what we admire—nature; therefore it has been abandoned by that nation replete with talent and ingenuity.

Nature was Chantrey's chief study, yet his estimation of certain works in an artificial style was great, but it was difficult to induce him to discuss their merits.

The Elgin Marbles had his highest esteem; the "Venus" of Melos, the "Discobolos," the "Jason" or "Cincinnatus," were amongst his favourites. The "Laocoon" was the chief ornament of his statue gallery, with the "Apollo," the "Diana," and the "Gladiator."

When abroad, Chantrey attended to the frescoes of Michael Angelo, Raphael, the "Madonna del Sacco," by Andrea del Sarto, and the "St. Sebastian," in the Chiesa degli Angeli, by Domenichino. He was at all times cautious in what he said of the old masters; he was an accurate observer of their merits and defects; of their finish, his sight prevented him from forming a due estimate, but of their design, drawing, chiaroscuro, and above all, their expression, he was a most able and rational judge.

Chantrey's esteem for the works of Michael Angelo was extreme, yet this esteem did not run into rhapsody: the ceiling of the Sistine Chapel excited his wonder for boldness of design, vigorous execution, and masculine energy. "The Last Judgment" was, he considered, a masterpiece of composition and force, grand without being extravagant, terrific without being monstrous, a scene

replete with human virtue and vice, but rising above the meanness of human infirmity, whether beatified or condemned. It is a triumphant contrast to the same subject by Rubens, at Munich, in which picture it is difficult to admit that splendid colour and powerful chiaroscuro can compensate for gross and vulgar forms, sinking to disgusting examples, derogatory to fine art in representation ; yet the chiaroscuro is so perfect, the colour so rich, the figures so round, that it is ungrateful in the spectator to find a fault. Chantrey never sought a style on which to build his own, or, if he had any example, it was in the treatment of the Marbles of the Parthenon, for his statues and portraiture evidently partake of that character of art. He related that he was found sleeping in the Vatican, before one of the celebrated statues, which never could have happened before the marbles in the British Museum, if one may judge by the sensibility which

pervaded his observations on those beautiful creations.

The remark has been often made that Chantrey's art was simple imitation, which is in part true, though far from entirely so, for the pathos of all his figures was the result of his own reflection or imagination. He never saw Grattan speaking, yet he introduced the energy of attitude which he thought would result from the mind of that orator; in Canning and Pitt the firmness of the men, in Jackson the repose, and in all his figures he contemplated the fitting result of the mental character of the individual; to all he contrived to give grandeur, without deducting from likeness. His mind was more turned to the tender than to the violent or heroic, and his treatment of sepulchral subjects indicated this feeling; in the memorials of children and females his success was pre-eminent, and when he told the spectator of the death of the head of a family by

a wreath of lilies, in which the principal flower was broken from the circle, he did as much as any poetic metaphor has ever accomplished; the fading form of the flower to signify the consumptive, and the drooping for the sorrowful, were all touches of that deep, affectionate, and sympathising spirit with which he was so sensibly imbued.

There are some good statues by Chantrey in Edinburgh: that of the Chief Justice Dundas is very elegant and simple; the statue of Lord Melville is rather heavy in character, and is one of the sculptor's least successful efforts. His bronze statue of Pitt is excellent, and that of George the Fourth of superior character, but much injured by the location, as it was modelled to stand against a wall, or in a situation where the back part of the figure would not be conspicuous. If the bronze statue at Edinburgh were placed where the monument to Walter

Scott now is, and the gothic monument on the present site of the statue, the embellishment of the city would be increased ; for an elevated object is wanted in George Street, and is very objectionable in Princes Street, as it cruelly injures the beautiful and classic building of the Institution, by Playfair : probably, there is room enough between the angles of Hanover Street to afford a space for the Scott testimonial.

Chantrey was always too much employed on portraiture to attempt any historical or poetical subjects, but if he had, he would not have been content until he had succeeded in telling his story well, and giving interest to every part. Had he been commissioned to execute a group to be seen on all sides, he would have laboured to produce a satisfactory effect in every point of view, which probably is the most difficult task in the art of sculpture ; for with the exception of the *Athletæ* or boxers, there is not transmitted to us a composition

of a perfect character in that respect. The "Laocoon," admirable as it is, only exhibits a group suited to a stage audience. The composition of "Dirce," at Naples, has but little claim to praise, and some modern works of that class are more meritorious than any known to us by the ancient sculptors.

He was always desirous to give expression to his busts, even beyond accuracy of feature; and this feeling often induced him to invite his sitters to breakfast, that he might observe their habitual appearance. In many instances he changed an over serious expression to one of cheerfulness, by observing his sitter when telling a story, or elated by conversation.

Sir Robert Peel's portrait was one, in which a great change was made after the Right Honourable Baronet had told the sculptor an amusing anecdote.

He did not disparage what is called a dry style

of art, but he considered that it ought to be the commencement of the student's career, as it is the beginning of correct graphic representation ; but when the knowledge of natural construction is obtained, he expected the artist's mind to expand to the selection of the perfections of nature.

Poverty in art is frequently called purity, and the spectator is deluded by careful formality into the belief that such is the result of correctness and truth ; truth it may be, but it is truth in its inferior development.

In Chantrey's busts the elevation of the head to give dignity to the expression is predominant ; and when he accompanied Jackson, the portrait painter, to Lord Farnborough's, at Bromley Hill, he impressed on that painter the necessity or propriety of attending to this, which advice Jackson followed with success in the portraits of Lord and Lady Farnborough.

Probably no draped statues, ancient or modern, have surpassed those by the hand of Chantrey: the marble figure of Watt, at Glasgow, that of Roscoe, at Liverpool, and above all, the dignified and commanding statue of Canning, which stands on the staircase of the Town Hall in that city, proclaim at once the powers of mind in the statesman, and mental influence in the artist.

The statue of Dalton, at Manchester, exhibited in 1837, is of first-rate character, and merits a better location to do justice to its importance.

Dean Jackson, Sir J. Banks, Mr. Coutts, Grattan, and many others, tend to dignify and commemorate British art, and record British worth.

Chantrey cast aside every extrinsic recommendation, and depended entirely on form and effect. He took the greatest care that his shadows should tell boldly, and in masses. He was cautious

in introducing them, and always reduced them as much as might be compatible with the complete development of the figure. He never introduced a fold that could be dispensed with, rarely deviated from long lines, and avoided abrupt foldings. His dislike to ornament in sculpture was extreme;* in marble he thought it intolerable, and reluctantly admitted it in bronze, for it was long before he could consent to decorate the royal robe of George the Fourth, on the bronze statue at Brighton, and he would not have done so, if he had not been assured of the good effect produced by ornament in the bronze figures at Inspruck.

To sculpture in bronze he always objected, as limiting the power of the artist to outline, for the light must be very favourable to develop so dark an object, and in such a climate as that of Great

* " ———— Ambitiosa recidet
Ornamenta."

HOR. *Art. Poet.* 447.

Britain, nothing should be expected in bronze beyond a clear and expressive contour.

Whilst executing the horse for Sir Thomas Munro, Chantrey was extremely embarrassed by the conflicting opinions of his friends and visitors. Some wished a horse in the classic style; some, a steed like that of Marcus Aurelius; some, an Arabian; others, a large war-horse; and many, nay, the greater part, a specimen of blood, fit for Newmarket, but very unfit for sculpture; so that in endeavouring to diminish flesh for one connoisseur, and to increase bone for another, for a third to lengthen the legs, to even the line of back and to elongate the neck for a fourth, the sculptor became confused, and materially injured his work, by departing from his own good sense, and yielding to inconsiderate criticism.

Very few are equal to this arduous and dangerous duty, and every one who presumes to it should examine himself if he be competent to

say what may comprise a great and perfect union, and how far one mode or manner can, or cannot, be reconciled with another; every one can judge of some particular part, for each person's attention in life is drawn to some pleasure or pursuit, in which he may become accurate, and there is a classical illustration of this, known to every one, which it would be well to remember.*

When convinced of the propriety of any thing in his works, he was not to be moved, and he resisted all admonitions, criticisms, and even threats. He persisted in raising the statue of Pitt, in Hanover Square, on a high pedestal, against the wish of the committee; but he respectfully volunteered to relinquish the commission, rather than his intention of placing the figure in its present lofty position. And there

* Vide *Ælian, Var. Hist.* lib. ii. 2; and *Pliny, Nat. Hist.* lib. xxxv. 36.

can be but little doubt, that great dignity is gained by raising the object; for without commenting on the merit of the work, it may be well to compare it with statues on lower pedestals: his opinion was similar with respect to the statue of the Duke of Wellington at the Royal Exchange.

His monumental statues were of the most simple kind; and so were the decorations on his tablets for inscription; so much so, that ordinary taste too often required more extraneous embellishments than the sculptor was inclined to admit. His love of simplicity extended to every thing, and in his career he often expressed his objection to inflated encomiums, and always preferred an English epitaph. The present Sir George Staunton consulted him as to the inscription on the monument to his father, and that accomplished scholar, and proficient in all tongues, was so satisfied with Chantrey's good sense, that he

relinquished the memorial to the sculptor's head, as well as to his hand, for accomplishment.

At an early period, when he was inclined to follow painting as a profession, he displayed a similar disposition for the un-ornamented style, and his works at that period, though few, indicate a masterly mind and noble conception of light and shadow, which he studied particularly. He always professed that every good statue should produce a chiaroscuro, that would be perfect in painting, and that the one art might be considered a good rule for the other in this respect.

He was much consulted by his friends on the subject of architecture, and particularly by those who had any intention to build, for owing to his fortunate and judicious association with men of ability in all arts and sciences, he was competent to give a very rational and generally a technical judgment. His taste for architecture was conspicuous, and he suggested to many of his friends

useful improvements in their mansions, gardens, terraces, and walks ; and in these particulars his good sense prevailed. Internal convenience was never sacrificed for external appearance ; he believed that an able architect could always construct the beautiful on the useful. He considered that quantity and proportion were the great constituents of fine character in statues and edifices ; and thought that all decoration was ineffective and worse than useless, if the general proportions and relative contrasts were defective. He held superfluous ornament in architecture, painting, and sculpture, to be a concealment of inability, or a development of puerile taste, in lieu of grand forms, which in art satisfy the mind ; he believed that fine buildings, if divested of their ornaments, would still, from their bare quantities, produce a good effect. In his own art, he shunned every thing merely decorative ; and in painting, the elaboration of ornaments,

furniture, utensils, and unimportant matter, he held to be a debasement of the great style. To attend to accessories, and neglect human expression, proves the dexterity of the hand, but not the acuteness of the mind; however, he did not disparage familiar subjects, but took great pleasure in the approach to excellence in any style.

He was often requested to recommend able artificers, and in such cases he made his friends' interest his own. He was always consulted by the heads of the government on the propriety of public testimonials; among others he was desired to send his opinion as to the propriety of erecting a column, with a statue on the top, to the memory of Lord Nelson; he seriously and reasonably objected to a column, for a column ought to be part of a building, or if it be used as a monument, it should be treated as a biographical volume, with the acts of the hero

sculptured on the shaft of the pillar on the capital of which he stands, similar to those of Trajan and Antoninus. Chantrey also wished to see the useful united with the commemorative, and would have preferred an architectural edifice, adapted to accommodate (with dwellings rent-free) the veteran officers of the navy, and the site adorned by a fine statue of Nelson, forming altogether a memorial worthy of the hero, and indicative of the gratitude, generosity, and benevolence of the nation.

Chantrey had no objection to architectural memorials, for he wished every branch of the fine arts to be encouraged, but always in its most appropriate character, and he wisely deemed that every step ought to be an advance on the last effort. This is the only way that progress can be made; it is never to be achieved by merely following predecessors, though they should be studied, with the hope that they may be

surpassed, not pursued in the same path, but in one collateral; that the aspirant may not find his passage to advancement impeded by his precursor: "Turpe etiam illud est, contentum esse id consequi, quod imiteris. Nam rursus quid erat futurum, si nemo plus effecisset eo quem sequebatur?"—QUINT. *De Imitatione*.

Believing that the greatest moral advantages were to be derived from the cultivation of art and science, he hoped that ambitious men would be stimulated to seek immortality by contributing to the blessings of social and intellectual communion, rather than by prowess in war, which is common to all people, whilst the mild and intellectual evince that divine influence, which rules benevolently, bestowing and instructing.

He had a great dislike to competition; he objected on the principle, that in consequence of so many being disappointed, the temptation became injurious: he also doubted the com-

petency of the judges ; and still more, the all-influencing and unavoidable effect of partiality ; —for who with a kindly heart can resist a disposition towards friends, or assisting the needy ? This mode has often been objected to, and may be avoided, and still leave a fair field for the exertion of talent. If a national work be required, let a number of artists be requested to make sketches, and receive a named sum for each ; and let that which is most approved be adopted as the design, from which the large work is to be executed. This would be no hardship to any one by whom this sort of competition might be undertaken, and would be made a source of profit, practice, and notoriety, to all ; instead of occasioning examples of failure, distress, despair, sickness, consumption, and even self-destruction.

The course of Chantrey's journey to Rome and his return was rendered agreeable by his com-

panions ; and by his own good humour and hilarity, he turned every inconvenience into a joke, and thus dispelled disappointment by a laugh. Each traveller of the party took some department of management on himself. The sculptor took charge of the travelling and the posting ; he used to laugh at a standing joke against him, for having, on one occasion, corded up the luggage in such a manner with the bed of the carriage that it could not move ; so that, with casualties and mistakes, the travellers always found some subject for mirth. The Italian postillions, some in costume, some in rags, their naked legs, their gesticulations, cracking their long whips, fiercely menacing their uninjured beasts, amused Chantrey exceedingly ; at their frauds and facetiousness he laughed, yet often showed them that he was not to be the dupe of their cunning ; still he secured smiling faces by his good humour and liberality.

On the return of the party to England, Thomas Moore, the poet, joined them, and it may be easily imagined how much the talents, wit, urbanity, and cheerfulness of that gentleman contributed to their gratification. The poet and the sculptor continued to live on terms of most cordial intimacy and familiarity, of which the following may serve as a proof:—

15, DUKE STREET, ST. JAMES'S,

Friday.

MY DEAR CHANTREY,

The enclosed came to me from Paris. Why don't you ever look in upon me with that rubicund face of yours, which it is always a joy to me to see? Pray do. My best remembrances to Mrs. Chantrey, who I trust is getting better.

Ever yours, cordially,

THOMAS MOORE.

Chantrey's attendance, when he was a student in the Royal Academy, was not frequent enough, or sufficiently uninterrupted, to attach him to the institution, or to the men at that time studying there, and some fancied neglect of his incipient talent, pointed out by his solicitous and prejudging friends, induced him to become indifferent to the honours and interests of that body; but as he became acquainted with its merits and its members, his opinions awakened his affection towards the institution and the individuals composing it, and each succeeding year seems to have augmented his respect for the principles of the establishment, as well as his regard for the members. Among others, the high and honourable character of Shee, his courageous advocacy of all that appeared meritorious, and his unselfish devotion to the Royal Academy (increased, if possible, since his election to the chair), excited Chantrey's highest approbation, and was

his inducement to leave property to provide an annual income to the President of the Royal Academy, in order to make the office less onerous to a person of limited means, yet with abilities suited to the appointment; and often did the sculptor lament that the beneficial effects of his bequest were not likely to be useful to the chair, until a period which the duty and affection of a husband forbade him to anticipate.

With the members, Chantrey's intercourse was frequent: his means and liberality enabled him to establish hospitable association. Sundays he generally passed at home, members of the Royal Academy and other intimate friends dined with him. Mr. Stokes was a constant guest, and it was a common occurrence to meet men distinguished by science or literature; and perhaps no hospitality short of Lord Essex's, Lord Spencer's, and Lord Holland's, could compete with Chantrey's. In the evening, the specimens of his

minerals and fossils were examined, and the instructive allurements of the microscope filled every moment with gratification ; conversation never failed, and often Lady Chantrey induced the accomplished of her own sex to grace these agreeable meetings, so that as his intimacies increased with the members of the Academy, his good opinion of their acts and intentions augmented, and from an indifference respecting the institution, he made the Academy the first object of his thoughts, and has nobly proved it by his will.

When he became a member of the body, his exertion in council, and in the general assemblies, was zealous and uninterrupted until the end of his mortal career. The little attention given to the higher branches of art in this country induced Chantrey to turn his mind to the promotion of a study, instructive, as well as amusing, to mankind ; and as he did not find persons inclined to give commissions or purchase

pictures of a moral, historical, or religious character, he wished to establish a fund to prevent an object so desirable being lost sight of, and left the greater part of his property for that purpose. Such was his trust in the Royal Academy that he confided the decision on works to be selected to the members of that institution; an institution, censured by those individuals, who are little inclined to doubt their own judgment, or question their inexperience, and who have self-complacency enough to imagine that they can improve arrangements, which have been under the consideration of its members for seventy-nine years.

He came into the Royal Academy without soliciting or solicitude, neither devoted to, nor objecting to the institution, but his opinion of the integrity of the body induced him often to avow that he felt it a duty to leave for the advancement of art, the wealth that he had

acquired by the profession, with the hope that his endeavours to promote art might enable others to become as successful as himself.

Europe does not produce a similar institution maintained by its own efforts, and to which neither the government, the country, nor private individuals contribute any thing. It is fortunately honoured, sanctioned, and protected by the Crown, and from that circumstance the nation has the credit of an establishment, which is not the least burthen to the finances, or to the Sovereign, beyond the gracious attention personally offered by the latter. The funds are the product of the exhibition, which comprises the labours of the members of the body, united with the works of those who are aspirants for the honours of the institution, and to which they are, in consequence of being exhibitors, eligible. They are elected as their abilities are developed, and as their claims are acknowledged by the Academy and the public ;

it is obvious, therefore, that it is the interest of the Royal Academy, as well as its duty to the Sovereign as the head of the institution, to enlist the best talent of the country.

His criticisms on painting were good, and solid as his judgment in sculpture ; all his observations went forcibly to the main import and intention of a picture ; his first impulse was always to question the mental expression in every work. He was never beguiled by careful completeness, nor by elaborate execution wasted on fundamental error. He expected that where human expression was intended, the greatest force and best execution should appear, namely, in the heads and hands, as the parts indicating the greatest influence of the mind. Still he highly commended a strict attention to accessories ; yet, if superiority did not prevail in the development of passion and sentiment, he deemed the work little more than a specimen of dexterity.

Chantrey thought a great defect arose in the English and foreign schools, from an attempt to make a picture interesting by accurate detail or minute parts, whilst the more essential had not engaged the mind or feeling of the artist.

He recommended as an example, the attention of Leonardo da Vinci to expression* in his heads and hands, exemplified in the remnant of "The Last Supper" at Milan, and described by the biographers of that illustrious and accomplished painter, whose care occasioned much delay in his works: for he believed the time better spent in consideration of the characters he introduced, than in fruitless attempts to accomplish manually

* "Sculpture, and, above all, painting, propose to themselves the imitation not only of the forms of nature, but of the characters and passions of the human soul. In those sublime arts, the dexterity of the hand is of little avail, unless it is animated by fancy, and guided by the most correct taste and observation."—*Gibbon's Decline and Fall*, vol. ii., p. 51.

that which intelligence should dictate. Yet, in addition to the human expressions in the work alluded to, Leonardo painted with scrupulous care the accessories, the table, the cloth, bread, knives, plates, &c., which rendered this work as complete as a cabinet picture.

Another example may be cited of studious completion in "The Holy Family" by Correggio, now at Parma, commonly called "The Scodella," in which the Scodella, or cup, is painted with a care and correctness worthy of the beautiful heads in the picture. At the same time it should be remembered that some works of spirit, energy, and atmospheric character do not admit of such careful and cautious operation; such are the pictures by Rubens, Salvator Rosa; and among the moderns, Turner, for whose talents Chantrey's admiration was unbounded. He could well comprehend the mental scope of that great artist; and although he disapproved of his later style as compared

with that displayed in his pictures of "Carthage," "The Tenth Plague," and "Crossing the Brook," yet he stood forward at all times in defence of Turner's efforts of imagination, and would not suffer them to be disparaged by those who could see their faults, but could not understand their merits; for, notwithstanding the colour recently introduced by that surprising artist, he maintains a breadth and aërial effect, which under such gorgeous apparel is most difficult to accomplish.

With all these above-named advantages, this great modern painter has a higher merit, for his perception and display of form surpass any contemporaries or predecessors; this observation does not apply to his figures, but to the general forms in the composition of his works, the architecture, the buildings, the mountains, skies, trees, rivers, ships, boats; for every picture by this able master is replete with graceful lines worthy of the study

of all that may succeed him, and his chiaroscuro is always complete.*

Stothard was familiar with Chantrey, and the sculptor's admiration of the talents of that artist was great. He considered that Stothard had selected and made his own, all the graceful accidents of nature that came under his observation, and that he had also availed himself of every simple beauty developed by the masters of Germany and Italy anterior to Raphael.

To the name of Stothard must be added that of Flaxman, whose compositions were considered by Chantrey among the finest works, either ancient or modern: he would often dwell on the simple, yet majestic style, of the heroic figures in the *Iliad*, the *Odyssey*, and the *Æschylus*; also, on the grace and purity of his female forms, and the variety and novelty of his designs.

* "Turner will always have his light and shade right, whatever it costs him in colour."—RUSKIN.

Fuseli's works, though so opposite to the simple taste of Chantrey, yet excited great respect in the sculptor, and even wonder at the vigour, ingenuity, and grandeur, of his compositions ; he thought the Ghost-scene on the platform in "Hamlet," the "Lazar House," the "Midsummer Night's Dream," and many pictures from Milton, have not been surpassed in originality of thought, and boldness of conception.

It is almost superfluous to advert to his admiration of Sir Joshua Reynolds ; and he evinced that he preferred the honour of being able to appreciate the works of that great man, to the reputation of originality ; for when employed to make a bust of the Rev. Z. Mudge, he imitated precisely the position and manner in which Reynolds has represented him. A similar tribute he paid to Owen in the statue of Dean Jackson ; he was never above borrowing from the

suggestions of other artists, and always expressed his obligation.

“ He did not steal, but emulate.”—DENHAM.

Wilkie was high in Chantrey's esteem as a painter, and as an honourable and conscientious man ; no one could have a higher respect for that great artist's talents, although the subjects were not of a class to suit the sculptor's taste ; but the admirable expression and excellent arrangement of his groups, his manner of telling a story, and his chiaroscuro received Chantrey's warm encomiums.

It has been intimated that there had never existed any cordiality or personal regard between these two great contemporary artists, Wilkie and Chantrey. It is true they were neither of them addicted to sentimental effusions, but there is not any circumstance to support the above suggestion ; they were often together, and a very different inference might have been drawn from

the cordial way in which they met, discoursed, and acted ; Chantrey was never heard to utter a word of disparagement with respect to Wilkie, even in joke, though the sculptor's hilarity, good nature, and joyous spirit made him delight in everything that produced mirth and humour, which might seem opposite to the gravity of Wilkie's character.

Chantrey was so incapable of carrying hypocrisy into his connection with his fellows, that his friendship towards the great painter may be well believed to have been sincere. Wilkie in his few letters to the sculptor (few of course, since they were near neighbours almost all their days, and met each other constantly,) uses a tone remarkably cordial ; and there is one fact, which will be considered to settle the question — Wilkie appointed Chantrey one of his three executors. That Wilkie and Chantrey were not extremely intimate, was the result of difference in human

nature; it arose from the dissimilarity of disposition; the latter was open, fearless, and communicative; the former was cautious and reserved; yet both were generous, both were kind, and always united, when any noble or liberal project was contemplated.

Chantrey's respect for Wilkie was proved, when the former was knighted; for he told Sir Herbert Taylor that he objected to receive that mark of dignity whilst Wilkie remained a commoner.

Wilkie's confidence in Chantrey was such that, when finishing the picture of "The Chelsea Pensioners," the Duke of Wellington was sitting to Chantrey for his bust, which induced Wilkie to ask his friend if he would tell the duke that the sum named for the picture would be a very slender remuneration for the time and labour bestowed. Chantrey undertook this delicate office, and obtained for Wilkie an augmentation of the amount proposed, or expected by either party.

He loved to see ability rewarded, and would willingly exert himself to this end; and often when his words were ineffective, his purse contributed a compensation; from his early career his disposition led him to encourage rising artists, and his generous nature induced him to excuse their defects, and strongly to recommend the beauties of their works.

Chantrey was always averse to dispute and long argument, either in private or public, and his quick and accurate view of things rendered it unnecessary, and often prevented unpleasant discussions. At the Royal Academy he could never patiently endure the assembly of the members to be made an arena for dispute; he wished every man to come forward with his case clear and distinct; yet never resting entirely on his own judgment, but preferring that it should be matured by consultation with his brethren, before his opinions were made known to the entire body.

He stood so high in the opinion of the aristocracy of the country, that he might have obtained any thing to which good sense would allow him to aspire ; but he considered the greatest honour to arise from power in his art, and integrity of character. He was not of any party, nor had any party spirit, and stood equally in the esteem of such distinguished political characters as Sir Robert Peel and Lord Leicester, both lovers of the arts, and both contributors to their success ; the former, in particular, has evinced by patronage and encouragement his friendly feeling towards the professors of all classes, and by his advocacy of all public measures tending to their promotion and profit.

A great compliment and mark of esteem was paid to Chantrey by that excellent, intelligent, and most hospitable baronet, the late Sir Francis Freeling ; when the latter learned from the sculptor the time of his first arrival in London to

try his fortune as an artist, Sir Francis ever after kept the anniversary of that day with some festivity. Chantrey, Lady Chantrey, and other mutual friends, assembled at the table of the Secretary of the Post Office, cheerful from the unbounded kindness of the host, and of guests distinguished for talents and generous qualities.

From three Sovereigns he received great attention; George the Fourth evinced an affability towards him, which he often mentioned with pleasure.

Chantrey, in conversing with Sir Henry Russell, remarked that the king was a great master of that first proof of good breeding, which consists in putting every one at their ease; for from the throne each word and gesture has its effect. The first day the king said, "Now, Mr. Chantrey, I insist upon your laying aside every thing like restraint, both for your own sake and for mine; do here, if you

please, just as you would if you were at home.” While he was preparing the clay, the king, who continued standing near him, suddenly took off his wig, and holding it out at arm’s length, said, “Now, Mr. Chantrey, which way shall it be, with the wig or without it?” as he did not say what answer he had given, Sir H. Russell asked him. “‘Oh! with the wig, if you please, Sir.’ It was my business,” he continued, “to exhibit the king as he was known; every body was accustomed to see him with his wig, and nobody would have known him without it.” It was evident also that Chantrey saw how it would be agreeable to the king to be represented, and he had the good sense, and the good manners, to act according to his Majesty’s inclination.

When George the Fourth was sitting to Chantrey, he required the sculptor to give him the idea of an equestrian statue to commemorate him, which Chantrey accomplished at a succeeding

interview, by placing in the Sovereign's hand a number of small equestrian figures, drawn carefully on thick paper, and resembling in number and material a pack of cards; these sketches pleased the king very much, who turned them over and over, expressing his surprise that such a variety could be produced; and after a thousand fluctuations of opinion, sometimes for a prancing steed, sometimes for a trotter, then for a neighing or a starting charger, his Majesty at length resolved on a horse standing still, as the most dignified for a king. Chantrey probably led to this, as he was decidedly in favour of the four legs being on the ground; he had a quiet and reasonable manner of convincing persons of the propriety of that, which from reflection he judged to be preferable.

Chantrey's friend, Lord Egremont, was of the same opinion, for in writing to the sculptor, he said, "I am glad your horse is not walking off his pedestal, which would be more like a donkey

than a sensible horse." Chantrey wished in this instance for a quiet or standing horse; but he determined, if he ever executed another equestrian portrait, to represent the horse in the act of pawing, not from the conviction of its being a better attitude, but for the sake of variety, and to convince the public that he could do the one as well as the other, for whenever his works were censured, it always was for heaviness, or want of action, which is rather surprising considering the energetic and speaking statue of Grattan.

When he had executed and erected the statue of George the Fourth,* on the staircase at Windsor, the king good-naturedly patted the sculptor on the shoulder, and said, "Chantrey, I

* This statue was erected at Windsor, in April, 1835, and the following memorandum is found in Chantrey's hand-writing :—"Erected the statue of George IV. on the Grand Staircase in Windsor Castle. This place, in an architectural point of view, is splendid, but the light is bad—very bad. The architect is delighted—I am miserable ——." The situation for which the statue was executed remains unoccupied.

have reason to be obliged to you, for you have immortalised me;" * and this was said with reason, for in defiance of all difficulties attendant on the representation of royal robes in sculpture, that statue develops an appearance dignified and graceful, without being encumbered by the decoration of royal habiliments.

The most accidental circumstance gave him an idea of a natural attitude for a statue, and that of Bishop Heber rising with a book in his hand was suggested by seeing a person rise from a chair, in his library. He instantly made a memorandum of the position, which served as the model for that able work.

In talking of British sculptors in Rome, and the advantage of working in that capital, Chantrey told Lord Farnborough that, if he went and executed his commissions in Rome, they

* "Principibus placuisse viris, non ultima laus est."—Hor. *Epist. lib. i., ep. 17.*

would be thought meritorious from their magnitude and number, and from the confidence reposed in his ability; but if he remained in London, they would be less estimated, and lose the charm of being executed in the capital of the world.*

Between the years 1823 and 1836, Chantrey received the greatest number of commissions; he laboured continually in his art, whilst he was efficiently assisted in the correspondence and arrangements relative to it, by Mr. Cunningham (the author of "The Life of Wilkie," and many popular works), who unfortunately did not long survive the sculptor.

William the Fourth treated Chantrey as a friend; he enjoyed the confidence and continued

* "Most men unjust to the present times, hang upon antiquity."
—LORD BACON.

"Parmy les conditions humaines, celle-cy est commune, de nous plaire plus des choses étrangères que des nôtres."—
MONTAIGNE, l. iii. c. 9.

hospitality of that monarch. Six weeks after he came to the throne, his Majesty sent for Chantrey, and told him he wished to consult him upon a matter of deep interest to him as a father, observing, that, amidst the duties of royalty, he must not omit a duty to the mother of his children. Nothing could exceed the good feeling and good taste which the king evinced on the subject: he desired the sculptor to execute a handsome and appropriate monument to a kind and affectionate mother, and distinguished genius.

The King dwelt on Mrs. Jordan's amiable qualities till he burst into tears. Chantrey, not having known her, asked what was her characteristic trait, and was answered, that she was most distinguished by her maternal affection, which the sculptor commemorated by a figure of a beautiful mother surrounded by her children.

Among other projects to which Chantrey was privy, he remembered, with pleasure, many conversations with this monarch respecting a monument to Napoleon, which his Majesty was solicitous to raise at St. Helena, whenever he might have the means to defray the expense ; and numerous were the plans suggested on both sides, for the Sovereign was as fertile in projects as the artist, and if the King's career had been prolonged, some work would have been produced creditable to the country and the royal projector.

Her present Majesty employed Chantrey, and her accustomed gracious courtesy, during the short period he lived under her reign, was most gratifying to his feelings, particularly during his declining health ; and after his decease, her gracious Majesty was not unmindful of kind and flattering attention to his widow.

His intimacy with Lord Egremont was confiding

and generous on both sides, without reserve, and free from restraint in every particular; he saw the sculptor at all times and in all places, at the festive table, in the library, and even in his bed-room; he consulted him on his projects in adorning his house, and he assisted in arranging that room, in which there are two pictures, by Jones, of the battles of Vittoria and Waterloo, with the bust of the Duke of Wellington between them. When the Earl asked him about the best light for the pictures, he told the kind peer that the most favourable was occupied by three large whole-length portraits, fixed in the panels; upon which his lordship said, "Well, I will put them there, and your bust of the Duke in the centre." Chantrey then observed that the three portraits must in that case be removed. "No," said the Earl, "I have no place for them." "What then is to be done?" was the natural question; to which the Earl answered, "I will cut off their legs, I do

not want their petticoats ; their heads shall be placed in three small panels above, and the battles with the marble bust of the Duke shall be placed below them ;” and this was done.

When Turner painted a series of landscapes at Petworth, for the dining-room, he worked with his door locked against everybody but the master of the house. Chantrey was there at the time, and determined to see what Turner was doing ; he imitated Lord Egremont’s peculiar step, and the two distinct raps on the door by which his lordship was accustomed to announce himself ; and the key being immediately turned, he slipped into the room before the artist could shut him out, which joke was mutually enjoyed by the two attached friends.

It may not be improper to remark, that while many of our countrymen were showering commissions on Canova for statues and groups of Gods and Goddesses, Flaxman, whose taste was

predominant in all the highest qualities of art, was neglected; excepting by Lord Egremont, for this nobleman never thought the less of an artist because he was born in the ungenial clime of Britain.

Among Chantrey's private and more domestic friends may be named nearly all distinguished in those acquirements which elevate the character of man. The philosopher, the statesman, the poet, and the artist, were all included, and constantly graced his liberal board; so that intelligence was diffused during the enjoyment of social and festive intercourse. His expenditure was considerable, and liberal in the extreme, yet conducted with great judgment and economy by Lady Chantrey, whose desire to preserve the power of being hospitable was evinced by her circumspection in domestic arrangements.

Among his Academic friends, the names of Shee, Turner, Thomson, Howard, Phillips, Callcott,

Wilkie, Smirke, Westmacott, Mulready, Chalon, Jackson, Hilton, Wyatville, Jones, Leslie, Pickersgill, Etty, Constable, Eastlake, Landseer, Lee, Maclise, Hart, Witherington, Hardwick, and others, were conspicuous: he lived on the most friendly terms with all his brethren, and his estimation of their respective talents was accurate and elevated.

Turner, with some eccentricities in art, he considered as a genius of the highest poetic character, and the greatest of past or present painters in producing light and atmosphere, and the consummate arranger of beautiful outline in his combinations of landscape and architecture.

In the years 1828 and 1837, Chantrey and Turner were on the same council of the Royal Academy; they understood and appreciated each other thoroughly, but Chantrey did not spare his friend; he jocosely and facetiously

criticised his pictures to their author, yet in the painter's absence he spoke of them in terms of the highest admiration. While examining the works sent for exhibition, a drawing of "The Falls of Terni" came under notice, which Turner declared was a copy from his drawing of the same scene. Howard, the secretary, said, "Perhaps the artist has been to the same spot from which your view was taken, and thus made his drawing similar to yours without having seen it." "No, no," said Chantrey, "if the artist had ever been there, his drawing would not be like Turner's;" inferring that Turner's are not elaborate portraitures of any place, but pictures containing all of importance that the view exhibits; whilst all the unimportant parts are reduced to insignificance, by effect, or other means; yet, from the leading objects, no local representation by his hand can be mistaken.

On one of the varnishing days, the weather

being cold, Chantrey went up to a picture, by Turner, in which orange chrome was unusually conspicuous, and affecting to warm his hands before it, said, "Turner, this is the only comfortable place in the room. Is it true, as I have heard, that you have a commission to paint a picture for the Sun Fire Office?"

The elegant and poetic art of Thomson, the vigorous portraits by Shee, the careful and beautiful pictures of Callcott, as well as the transcendent talents of Wilkie, Mulready, Leslie, Landseer, and others, too numerous to name, called for his esteem and approbation. The distinguished portrait painters of England, he thought, deserved the highest credit, for having carried their branch of art farther than the artists of any other country.

He was liberal to all his professional brethren, and often encouraged their efforts by purchasing their productions; and he intended to increase

his collection of modern works as his funds improved. Never did a man deserve wealth more than the sculptor; for his liberality and charity, especially to the profession, were unbounded; he sought all occasions to be kind; and as he refused no supplication, he was too often the victim of fraud and duplicity. He has been known to bestow from one to four hundred pounds at a time on individuals he deemed worthy, and less prosperous than himself, and the needy or suppliant never left him unrelieved.

A pretended sculptor in distress, from Bordeaux, solicited his subscription, in aid of his return to his native place. Chantrey was compassionate, and listened without suspicion to a melancholy story of a pregnant wife, her sickness, a starving child, and other distresses; he relieved the applicant, and gave him enough to defray the expense of returning to Bordeaux. The pretender placed Chantrey's name

on a petition he had prepared, as a contributor of one guinea ; which petition he carried about to other artists, and thus obtained a considerable amount. In a year or two afterwards it came out that Chantrey's judgment had yielded to his heart, and that he had given the impostor a cheque on his banker for the whole sum required for his return to Bordeaux ; thus hoping to prevent a brother sculptor from the humiliating task of applying to the profession as a beggar. Too numerous for the honour of mankind were the examples of this nature, but the kind-hearted and jocose sculptor generally laughed at his own credulity, whilst he regretted the duplicity to which he had so often succumbed.

An intimate friend of his visited Rome some years ago, and as his means of expenditure were very limited, Chantrey thought his want of money might preclude him from the extent of

information he might wish to acquire by travel and research ; the sculptor adopted the following mode to prevent that deficiency :—

His friend received a visit, whilst in Rome, from one of the firm of Torlonia, by whom he was advised to purchase objects of antiquity and art. These suggestions, from a banker, surprised the traveller, who frankly confessed that if he had the inclination, he had not the supplies requisite for such purposes ; on which the banker told him that he might draw on their house for one thousand pounds. This seemed quite a mistake, until after some discussion respecting the offer, the denial of such credit by the artist, and the affirmation of its existence by the banker, it appeared that Chantrey had placed that sum in the hands of Torlonia for the express and entire use of his friend.

No one who knew him intimately could have a slender affection for the man ; this

act of friendship was deeply felt; and the traveller, to prove his willingness to be obliged, drew one hundred pounds. But here the matter did not end: the artist had entrusted to the care of the sculptor a collection of his own drawings, which Chantrey showed to the Duke of Sussex, to amuse his Royal Highness whilst he was sitting for his bust, as well as to exhibit the talent of his friend; and in a letter to Rome, he tells him this circumstance, adding, "I am sure the Duke will buy some of your works."

Time passed; the traveller returned, and hastened to see his friend, and gratefully to pay his pecuniary obligation; which, when Chantrey learned was a hundred pounds, he said, "No, keep it; I am five pounds in your debt, for the Duke has taken four of your drawings at twenty-five guineas each." This was well: and time passed for many, yet too few years; for at the

death of the kind-hearted, the generous Chantrey, the drawings which the artist was led to believe were in the hands of his Royal Highness, were found hidden among Chantrey's private papers, while the story was unknown to any one; and Lady Chantrey has the drawings among the innumerable testimonies of her husband's generosity.

Constable, in a letter to a friend describing the varnishing days previous to the exhibition of 1826, writes:—"Chantrey loves painting, and is always up stairs; he works now and then on my pictures: yesterday he joined our group, and after exhausting his jokes on my landscape, he took up a dirty palette, threw it at me, and was off."

Some years after this, he was seen to glaze the foreground of Constable's picture of "Hadleigh Castle" with asphaltum; and the artist, with some anxiety, said, loud enough for Chantrey to

hear him, "There goes all my dew." A bystander asked the sculptor if he would allow Constable to use the chisel upon one of his busts ; and he replied "Yes." The cases, however, were not parallel, as the asphaltum could be, as indeed it was, removed by Constable from the picture.

At a public dinner where his health had been drunk, Constable told him that he should have made a speech, instead of merely returning thanks ; when Chantrey replied, "How many persons do you think were in the room who thought me a fool for not speaking ? and how many would have thought me a fool if I had spoken ?" *

The sculptor's jokes with Turner, during the preparation for the exhibition, were continual. He heard that the great artist was using some

* The editor is indebted to his friend Mr. Leslie for these anecdotes.

water-colour; he went up to his picture of "Cologne," and drew with a wet finger a great cross on the sail of a vessel, when, to his regret and surprise, he found that he had removed a considerable quantity of glazing colour. However, Turner was not discomposed, and only laughed at the temerity of the sculptor, and repaired the mischief.

It is but just to observe that the magnanimity and the generosity of the landscape painter could go much farther than mere toleration, for the splendour of the picture just alluded to, neutralised some colour and beautiful work in portraits that hung on each side of it, painted by Sir Thomas Lawrence. This naturally discomposed that sensitive and admirable artist, but he refrained from any expression beyond applause of Turner's power: however, the latter discovered that Lawrence thought his pictures were materially injured in effect by the contrast,

and with an unparalleled self-sacrifice, passed an obscuring tint in water-colour over his whole picture, thus relieving the great portrait painter from some mortification.

Another generous action may be quoted of Turner, of a similar character ; for he wished a change to be made, and the place occupied by a picture of his to be given to a painting by a friend, much less advantageously situated ; but the rules of the Royal Academy did not permit this or any other removal after the arrangement.

Northcote left a sum in his will for a monument to himself, to be executed by Chantrey. On the sculptor being asked what the monument was to be, he replied, "It is left entirely to me ; I may make merely a tablet if I choose ; the money is too much for a bust, and not enough for a statue ; but I love to be treated with confidence, and I shall make a statue and do my

best.” And probably Chantrey never executed anything more characteristic, or more like, than the face and figure of Northcote ; for every one to whom that painter was known started at the resemblance, and the work only wanted colour to make the spectator believe that he saw the veteran artist in his studio.

He retained and improved all his friendships until his death, and neither time nor absence ever effected a change, as the following letter will in some measure prove ; it is from his friend Thomson, whose departure from London the sculptor always regretted extremely, for there was much that was congenial in their natures, free, generous, and confiding :—

PORTSMOUTH, 13th July, 1828.

MY DEAR CHANTREY,

I received your letter in due time yesterday, and the gun in the evening. The

opening of the case excited a varied emotion of a laugh and a cry. Luff, who helped me to unpack it, was all admiration, which you will readily believe I joined in ; but when he observed, "This looks like snuff, Sir; is it not?" I confess I was overset, I could not help it, it recalled many associations ! But no more of that. And now let me tell you, that the Purday appears to be *everything* I could wish, and I am certain is every thing you describe ; but I really never could have conceived that I was employing you so earnestly upon a job which was to prove a considerable expense and trouble to you ! Am I to understand that you expect me to receive it from you as a present ? Do not suppose that I am too proud to lie under an obligation to a friend (I am under many to you), but I should never forgive myself, if, by any expression of mine, I could have led you to imagine that I was desirous of imposing on your kindness. I wished to profit

by your perfect acquaintance with these matters, and by the superior advantage you possessed over me in opportunities of selecting for me what I would, without any examination, have taken implicitly upon your recommendation, and would have repaid you for your trouble with my gratitude, and your expenses with ready money. This was my wish and intention ; but if I am to understand literally your request, that I am to accept from you one of the best guns Purday ever made, whatever may be my embarrassment through such unexpected kindness, I can only frankly say, that as I am convinced it was offered with unaffected sincerity, it will be quite impossible for me to hurt your affectionate attentive feelings by a refusal. Depend upon it, if not for my own sake, I will treasure it for yours ; it shall run no risk of being lost overboard ; and I will murder puffins, razorbills, gulls, and divers, with a more ignoble instrument. I would

endeavour to say more, but I hope that is enough.

The tone of the latter part of your letter is very unlike yourself! That I, with my disposition and constitution, should be dejected—humbled, if you will,—is quite natural; but that you, with your bustling, elastic activity, knowledge of the world, and ability, as well as dexterity to encounter and defeat humbug, should confess humiliation, rather surprises me; but it won't hurt you! However, it serves to confirm me in the wisdom of my decisions; for I am certain that I must sink where you are unable to swim! My time for repentance is not yet arrived, and I hope never will overtake me. I became a solitary being from necessity, not choice; solitude is now no longer a punishment to me, and I feel in my retirement a degree of independence, which leaves me little to desire, and a portion of concomitant happiness, which a sophisticated cockney

would only mention with contempt. I could tell him to his confusion, that I am surrounded by kind, affectionate, and comparatively natural beings, who still possess the feelings of humanity; who do as they would be done by, and who, treated with kindness, repay civility with gratitude. I can live on half my income, and I have half-a-hundred smiling faces contending for priority in my estimation; my least wish is complied with, and generally anticipated. My resources are abundant, and hitherto I have not experienced a melancholy hour. God send it may continue, and I hear you say Amen. The state of society in London is like the Moorfields' furniture, as beautiful as brass, veneer, and varnish can make it, but within all is sap and putty. It will not bear cleaning when dirty, and if you require rest or repose, you have neither an arm nor a leg that you can depend upon. Here, at least, the good oak tables are sound, and the

chairs would support a house. I have old friends and old faces around me; my steady affectionate Mr. Chamberlayne is within two hours' sail of me, and he alone is worth all London. I see him often. I will not, however, allow it to be supposed that I have not left behind me some whom I sincerely regard, but not enough to save Nineveh; the few, whom I do love, I keep in my heart of hearts, and if ever fortune should bring them within my atmosphere, they will soon experience the sincerity of my feelings. I am delighted to find that dear Little'n is well; give my affectionate regards to her, and every kind remembrance to Tarley; I have just taken a pinch of his Martinique and Brown Hamburg to his health: it was quite delicious, and the toast has imparted to it a double relish and improved flavour. Best regards to old Turner; his little picture hangs over my sofa, and I look at it every day with

increased pleasure. I am now going to scribble a few lines to Jones.

Ever sincerely yours,

TOMPY.*

I never saw so beautiful a piece of cutlery as the knife you enclosed in the gun-case.

Thomson on one occasion, in writing to Chantrey, headed his address by sticking a large red wafer on the paper, and drawing thereon, eyes, nose, mouth, and ears, which, however ridiculous, from the just arrangement of the features and the proportions, gave a lively caricature of the rubicund face of the sculptor. Chantrey used to show this with great delight, and often, instead of signing a jocose and merry letter, would stick a wafer with the features delineated by his own hand.

Before he built his second house, or rather

* This was Thomson's familiar mode of subscribing himself.

reconstructed his first, he was accustomed to sit in a small room near the entrance from the street, and in communication with the studio ; in this apartment he was accessible to his friends, and to persons on business ; it was much too small for his purpose, but in it were his books of business, maps, a few literary works, and some of his beautiful sketches in clay. When not at work in his studio, he occupied himself here, and, on the entrance of his friends, the cheerful smile of recognition brightened his expressive features, and the visitor always felt that he was cordially welcome, for in the mouth of the sculptor was an expression that no one could mistake, or misinterpret ; it was probably the most flexible index that ever graced a human face ; it was little susceptible of control ; of deceit or guile it was incapable.

When the new building was completed, he stood with a friend on the house-top, and sur-

veyed the whole, saying, "Now this is done, at an expense little short of twenty thousand pounds, and what may be the result?—what my future career? Will health be permanent: my employment be continued: will public favour last: will my faculties remain: may I not be superseded by brighter spirits, or by greater favourites with the world? Such changes I have seen, and am I not liable to the like?

These were the sculptor's reflections; and such thoughts on the mutability of worldly affairs constantly prevailed amid a career of enviable fortune.

In the new arrangement, he had an excellent room for a library, and for official business, including also every convenience for dressing, so that at all times he admitted and conversed with his friends. In this room, sitting by the fire in his easy chair, commodious for writing or reading, close to his desk, Chantrey received

the dignified and scientific of the land, ready to listen to the requests and inquiries of all; also to give advice and offer opinions on the most serious or the most trifling matters; his attention was always ready, his observations reasonable, and often mixed with facetiousness.

He avoided controversy and dispute, though he was a profound thinker, for the works of the creation were so continually under his view in their physical development, that they engaged his intense, though quiet consideration. Every object he referred to the Creator of all, and admired without limit the works of the Great Artificer, from the smallest leaf to the noblest production, and, in his mundane calling, aimed at an imitation of that excellence of beauty which nature has displayed. No one could be more sensible of the inferiority of imitation, or more grateful for the judgment which enabled him to discriminate between the works of superhuman and human power.

Those who have seen Chantrey sitting by his fire, and twirling his snuff-box, whilst engaged in thought, will remember the cheerful smile and the ready dismissal of business at the approach of a friend; the first salutation generally was "A pinch of snuff?" presenting his box; his next was, if he were disengaged, "You will dine here to-day;" these frequent and hospitable occurrences produced the most agreeable meetings.

He loved a joke, and was quick to profit by, or invent one; his introductions of one friend to another were often very odd and ridiculous. Mr. Utterson went one morning into the sculptor's library, and found him in conversation with the architect who restored and added to Windsor Castle, to whom Chantrey introduced Mr. Utterson in this manner: "Mr. Utterson—Sir Jeffrey Wyattville, K.C.B., King's Castle Builder; or, King's Cottage Builder, which you will!!!" This happened in the reign of George

the Fourth, for whom Wyattville built a cottage in Windsor Park.

With Lady Chantrey, he called one morning on a female friend lately arrived in London, and improved in health and enbonpoint; on seeing her, Chantrey exclaimed, "Dear lady, why you are now all circles," and he sat down, and with a pen drew out a complication of circles, indicative of feminine beauty, with enbonpoint.

The original, and sometimes ludicrous, yet affectionate demonstration of regard for his friends, cannot be appreciated by those whose intimacy or opportunity did not call it forth. Amongst other singular modes of testimony of regard to a particular friend, whose presence gave him pleasure, was the following: whenever he hired a fresh servant, on the arrival of this friend, he was accustomed to call this servant into his library, then desire his friend to stand

up; he then said to the servant, "Look at that gentleman well, examine him well; will you know him again?" By all these questions, the servant may be supposed to be embarrassed, yet, of course, he answered in the affirmative, and on such an acknowledgment, Chantrey would say: "Well, sir, if you know him, and can recollect him, admit him to me whenever he presents himself."

His disposition to create mirth carried him even to dramatic representation, for, on one occasion, at a great dinner party which he gave, Lady Chantrey apologised for Sir Francis not being present when numerous visitors arrived; at last one was announced with more than ordinary ceremony, and a jolly ecclesiastic appeared, in gown and cassock, with a fashionable wig belonging to a distinguished character then sitting to Chantrey. So unusual an appearance in familiar society surprised many, and set them to

think how this stranger could appear in a sacerdotal dress, unless just returned from some clerical duty, for the character was so well supported, and the voice so admirably disguised, that, until the penetrating eye of Lady Callcott detected the impostor, no one supposed that it was the sculptor himself who personified the dignitary of the Church.

Fond of field sports, he enjoyed exercise, and delighted in the company that associated for the amusement, but his sporting was always so tempered with mercy, that it never allowed any game to suffer unnecessarily; in fishing, he always killed the trout he took with the ivory rule which he carried in his pocket, for the purposes of art. In writing from Holkham, and describing a day of battue, he stated that he had killed thirty pheasants and twenty hares, with the remark, that, when the produce of his sport was cast at his feet, he felt sick at the destruction his success

had occasioned. He was a good sportsman, and in that pursuit, as in every other, he was directed by the sound sense which guided him in everything he undertook, and he never attempted anything in which his success was not conspicuous.

The Houghton Fishing-Club afforded him great delight: he aided its progress, added to its comfort, hilarity, and sport: his skill pleased some, and his good humour all, an abundance of fun that might give pleasure to the most juvenile, and not be distasteful to the more grave and reflective. His associates in that friendly union were like himself, and whoever has enjoyed their hospitality must reflect with pleasure on such a unity of kind feeling in a society which sought to promote each other's pleasure, and found no satisfaction so great as to contribute to mutual content. Their diet certainly was not of the most primitive kind, for

their dishes and wine indicated a choice selection, yet their rural banquets never degenerated to excess.

A book is kept by the society, of most amusing records, and embellished with graphic examples of talent, and among them some precious pieces from the hand of the sculptor. In fine weather, a tent on the margin of the river Test afforded them rest and social intercourse, with refreshment ; when the season was unfavourable, a good though humble inn at Stockbridge furnished the party with all that sportsmen could desire ; and thus, far from the trammels of the fashionable world, these literary and scientific men indulged in a rational intercourse, enjoyed a healthful amusement in the open air, and refreshed themselves after severe application in their respective pursuits.

The following letter, from Dr. Wollaston, will show the familiar, jocular, and agreeable commu-

nication that existed among the members of this cheerful and happy society :—

1, DORSET PLACE, MANCHESTER SQUARE,

Monday, 1823.

MY DEAR SIR,

I regretted much not having been at home to answer direct questions directly ! Will I go to Stockbridge on Sunday ? Ans. *Yes* ; I will. How ? Ans. With you, *any how, i. e.,* by coach or by chaise, direct, *or indirect.* If by chaise, shall I bring one to your door at any given hour ? I rely upon you to direct

Yours faithfully,

W. H. WOLLASTON.

TO FRANCIS CHANTREY, ESQ.

Such were the jocose letters and agreeable repartee of these sportsmen. On one occasion Dr. Wollaston, when returning from one of the fishing excursions, being met by the author as he alighted from his carriage at Chantrey's door,

the natural question was, "Well, doctor, what have you killed?" to which the doctor's ready reply was, "A fortnight."

An invalid friend of Chantrey's visited him at Stockbridge, on one of the fishing days, and the sculptor determined that his visitor should enjoy the sight of the sport, if he could not participate from the fear of wet, over-exertion, or any of the accidents incidental to the amusement. In order that all the pleasure possible should be given to his companion, and his health also secured, he directed that a long and large pair of waterproof boots should be produced from his portmanteau, new from the maker, and these he insisted on his friend's wearing. When remonstrance was offered on the impossibility of doing so, for his friend was booted with spurs fixed on the heels; nothing would satisfy him: the boots must be pulled on, at which he assisted with a resolution rendered as ridiculous as it was good-natured

by the objurgations on dandy boots, and jokes, which relieved by their mirth the discomfiture of the wearer when he heard the cracking and destructive rents which the spurs were making in the waterproof over-boots. But there was no compunction, no delay, on Chantrey's part; the boots were forced on, and the equestrian was taken to wade through water and wet grass to the scene of action, and was shown all the mysteries of the sport, introduced to a number of agreeable persons, and partook of a dinner which had little of rustic character except the location and the canvas walls of a tent.

The mutual and friendly feeling of this Club are admirably described by Mr. Bernard, one of the members:—

“Houghton Fishing-Club, 16th July, 1829.

“—— For let it be here recorded that in this Club the good example of Izaak Walton, our patron

saint, has been so invariably followed, that no jealousy, no envying, no strife, no bickering, has ever existed. The wish of an individual, whether expressed or implied, has been the law of all. The happiness of each other has been the compass by which all have steered. No angry word, no selfish feeling, has ever betrayed itself in our enviable circle. Every successive meeting has been the means of uniting more firmly (if possible) that friendship and good fellowship which has manifested itself from the beginning, which it has been the unalloyed satisfaction of all to have experienced, and which with hearts so constituted must remain unshaken. Our society may be dissolved by circumstances over which we have no control; but the friendship which our meeting has established, and the remembrance of the many happy hours passed in the company of each other, can only terminate with our existence."

He was as indefatigable in his sports as in his profession ; and as fowler or fisher, he evinced a perseverance which ensured success ; at the same time he took with him all the feeling of an artist, for, on the winding banks of the Test, no pleasing form, no accidental effect, escaped him. The reflections in the water, the ripple of the stream, the rustle of the leaves, filled him with agreeable images and thoughts, expressed at the moment to his companions with simple sense and justice. Bad weather never restrained him in his rural pastime ; and so reckless was he of himself, and so considerate for others, that he was seen in a heavy shower of rain to take off his Macintosh cloak to cover the saddle of a friend's horse, who casually fell in with him while he was fishing, and had dismounted for more easy conversation ; such was always his friendly foresight. His carefulness for the health and comfort of others was most

remarkable; to the sick it was most exemplary: he was a sedulous nurse during Lady Chantrey's long illness, and his assiduity and care for her convalescence proved his affection and his judgment.

Always alive to a joke or contrivance for amusement by getting the start of other sportsmen, on one occasion he was seen by a bystander to bait his hook with the living grey fly, when all the members of the Club supposed them not to be on the river, and were using the artificial; but the sculptor had heard they were to be found, and had despatched a man to bring him some of the live bait, which he used with success, whilst his companions were trying their fortune with the artificial fly.

Among the members of the Houghton Club, the following names were conspicuous:—Earl of Hardwicke, Lord Saltoun, Henry Warburton, Edward Barnard, G. W. Norman, Sir Hussey Vivian, Rev. F. Beadon, Francis Popham, Sir

F. Chantrey, Colonel Mudge, Richard Penn, John Jarrett, Dr. Wollaston.

Chantrey at all times evinced more eagerness to join this party and partake in the amusement, than to participate in the fashionable entertainments of the metropolis, and he never expressed any regret at leaving his studio for a sojourn at Stockbridge. On other occasions he would complain of the time lost in a popular life, and lament the hours passed in the world which he might have devoted to improvement; for, whilst the fine works of ancient art were around him, he longed for progress towards competition.

A great lover of dogs, he always had some; but two were most prized by him,—the one a fine pointer called Hector, liver-coloured and white, and, in addition to perfect sagacity in sporting, the most gentle and affectionate servant that ever master had.

The other was a terrier of the Dandie Dinmont

breed, presented to him by Sir Walter Scott. This animal, called Mustard, was of the roughest wiry kind when he came into Chantrey's possession ; but each succeeding year smoothed his coat and increased his bulk, and he became a striking example of the effects of luxury and repletion, yet his obesity and indolence did not diminish his devotion to his master and Lady Chantrey, but entitled him to the indulgence he received, and made him an object of favour to all his master's friends.

The demeanour of these two dogs was very dissimilar ; the first was a solicitous and obedient dependant, whilst the latter was a despot to his master and mistress.

Those who delight in the sagacity of animals and of their projects may be amused by an account of Chantrey's pointer bringing himself into notice. A friend of his, to whom the dog was attached, dined with a large party at the

sculptor's house, and after the cloth was removed, the dog placed himself beside this visitor, and, in a short time, put his left fore-paw on his knee; after which, and at a considerable interval of time, he raised his left hind-foot on to the chair, and, in this most inconvenient position, supported himself until he found means to raise his whole body into the visitor's lap: the whole was effected with the greatest quietness, precision, adroitness, and modesty that can be conceived. The loud and expressive burst of admiration and laughter from the assembled company had no effect upon the dog, for he looked as gravely on the table as possible, without the appearance of any desire beyond that which he had obtained.

All branches of natural history were attractive to the sculptor, and he enjoyed seeing, and assisted in managing, the valuable collection in the Zoological Gardens. The monkeys, in

particular, afforded him delight, and he evinced great solicitude for their health at a time when they suffered severely: many perished through disease; but he persevered with others and found a remedy. On Sundays, accompanied by Lady Chantrey and some friend, he often passed an hour or two in the gardens, and his sagacious remarks on the habits and construction of the animals were always instructive and amusing, particularly when the developments of comparative anatomy came under his observation, for he never forgot his profession, nor failed to notice anything that tended to its illustration.

His respect for, and admiration of, the Elgin Marbles may be collected from the following note, which the noble Earl would not have written if he had not been sure of the advocacy of the sculptor in favour of these marvellous works. Of "The Ilyssus" Chantrey's esteem was unbounded; of the "Theseus" he would

speak with the resolute conviction of its beauty, that no one could doubt his sincerity, or his judgment; for he pointed out the grand lines of form, the solid yet graceful development of muscular strength, and the pulpy flesh-like character given to the marble. The recumbent females received his unqualified praise, from the fleshy and palpable appearance of the undraped parts. These works of antiquity he considered of the highest class, and worthy to be the standard of sculpture in the country. His own works evince how much he had considered the fleshy character, and how much he had endeavoured to improve by these examples of sculpture rescued from destruction by the Earl of Elgin.

39, PARLIAMENT STREET, 14 Feb., 1817.

DEAR SIR,

I have requested Lord Spencer to call upon you, not only to see your own most

interesting performances, but particularly with a view to the proceedings at the British Museum to-morrow, when some decision may probably be taken, as to the casts from the Elgin Marbles. For I much wish that one so competent to give a proper direction to any thing meant to be of public utility, should have the best and most impartial information. In this view I would beg you to show Lord Spencer those admirable casts which you brought from Paris, pointing out the excellence both of the material as prepared by Gessi, and of the work ; the mode in which they are adapted to be detached in pieces for the purpose of study, and a comparison between them and ordinary casts. Lord Spencer may perhaps also not be aware of the danger to the original, and the inadequacy of plaster in parts where wax alone should be used ; nor of the facilities granted in Paris to artists to take impressions from any particular part of any

sculpture, subject only to the obligation of employing the artists appointed by the Museum. Viewing the subject in the light you do, as one that may be the means of disseminating good taste, as well as improving operative artists, I need make no apology for this application to you.

Believe me ever, dear Sir,

Your very faithful servant,

ELGIN.

TO FRANCIS CHANTREY, Esq.

A question one day arose at table, whether painting or sculpture was the most difficult art, and which required the most ability? A sculptor present, fairly enough, said what he could for the superiority of the art he practised; but Chantrey, with the ingenuous honesty which dictated all his observations, said to his neighbour at the dinner; "Do not believe him, for I have tried them both;" which he had done, and with success; for, whether in one or the other

art, his imagination never superseded his reason, and, if he had a bias, it was towards the grand in magnitude and simplicity.

If he made his figures large, plain, and even heavy, yet he never fell into coarseness; if his figures were at times cumbrous, it was a weightiness accompanied with dignity, and partook more of the exaggerations of Michael Angelo than of Rubens.

Chantrey esteemed highly the works of Roubilliac; he admired his busts; and thought the statue of "Newton," at Cambridge, of the best character of portrait sculpture. The simplicity of the figure, united with the apparent intelligence and thought in the countenance, he considered as quite satisfactory; and although he generally disliked the imitation of any particular material in drapery, he was reconciled to the College dress of the philosopher. From its perfect arrangement, the imitation is

so complete, that the person who shows the statue at Cambridge always informs the visitors that it only requires to be black to render it a deception.

He was inclined to tolerate anything that displayed ingenuity without violating possibility, yet he could never endure such extraneous and uninteresting matter as the shot, the barrel of powder, and the bent chamber of a piece of artillery in the monument to Lord Shannon, in Walton Church, which, with much to commend in the two figures, has a profusion of objects, and a grey marble background, representing a tent, altogether unnecessary, and derogatory to the purity of sculpture. Still, Roubilliac was rich in thought and reason, for, in his monument in Westminster Abbey, where he has represented Death as a skeleton, he felt that the thin and meagre bones would be as offensive as impracticable; therefore judiciously involved the greater

part of the emblem in a shroud or drapery, adding thereby to his allegory, and aiding his art. However hostile this style may be to the simplicity of sculpture, the ability of the artist in the conception and execution deserves high praise.

The beadle of Worcester Cathedral informed a friend of Chantrey's that, when the sculptor was in that city, he always went to see the monument to Bishop Hurd, by Roubilliac, and remained a long time in intent observation of the work, for he thought this artist's power over the material surprising, though he disliked polishing the marble.

He regretted that our churches and public buildings, such as courts of justice, town halls, and the rooms of societies, were not decorated with pictures and statues, recording persons and events, which might, by their example, be valuable to the rising and future generations; this he considered the great use and duty of

art, and admired the manner (but not the means) in which the room of the Society of Arts, at the Adelphi, was embellished by Barry. Yet he did not undervalue those works which were merely amusing, but in all cases he required that they should be wrought with a desire to carry on the art, and without prejudice in favour of any style, but with an entire love of truth, and the cultivation of the knowledge of beauty.

He wished art to be highly appreciated, and well rewarded, yet the former was still more in his consideration than the latter. Although he obtained good prices himself, and supported them in others, he had an extreme disdain and abhorrence of sacrificing the honour of art to gain, by undertaking works at a low price, and bestowing upon them but little time or attention. He was in the habit of asking persons what they intended to expend on a monument, and then told the

party what could be done, by himself or others, with justice and success ; but in all cases, and whatever the quantity, the utmost exertion of the artist should be given, for the sake of the advancement of art, as well as for the reputation of the individual professor. And no man ever strove with more zeal to sustain the honourable character of artists, as men calculated to promote the cultivation of intellect, for the advancement of religion and morals ; through which he thought the state of society might be much exalted. And for this reason he tried to gain information on every science, courted the company of experienced and literary men, and endeavoured by the variety of his investigations to bring to the consideration of all, the importance of even the most minute, as well as the greatest, works of nature.

Probably there never was a man more unpresumingly conscious of his power, or more

vigorous in exerting it; and by those to whom he was well known, it may not be too much to say, in the words of Cicero, “Quem neque periculi tempestas, neque honoris aura, potuit unquam de suo cursu, aut spe, aut metu, dimovere.” *

It may have been this consciousness of his own power, and his resolute adherence to its peculiar quality, that led to the single and compact manner in which he wished to concentrate his own abilities and the abilities of others, that what they and he did, might be well done; and this gave him the determined expression which, to persons (well instructed in a more general way, but less competent in any particular pursuit,) might have the appearance of an unpolished or too confident habit.

He felt that he must rest on his predominant talent in one pursuit, and on his conspicuous

* CIC. *Pro P. Sextio*, xlvii.

honesty and integrity, which he thought incompatible with the refinements of courtly and fashionable intercourse, yet his heart was tender in the extreme. His thought was constantly fixed on how he had risen, and how affluent he was, compared to others, and his sensibility and gratitude for the favours of fortune were his themes when in serious conversation with his intimates.

Chantrey did well all he undertook, and some things pre-eminently. As a painter, as a draftsman, as an architect, as a mechanic, he evinced great ability; in geology, chemistry, and optics, as well as in the exact sciences, he had considerable knowledge, and enough to give him a lively interest in all.

The sports, the pleasures, and the labours of the field he well understood; and when in company with young men whose pursuits related to the agriculture of their country, he felt

pleasure in declaring that, during his early career, he had mowed an acre of grass in a day, thrashed a quarter of corn in a day, and also ploughed an acre of land in, a day. He thought that a man should be able to do everything that tended to the duties, necessities, and conveniences of life, not only in consequence of the advantages resulting from a knowledge of all things and employments, but also to be enabled to estimate the labour of others.

A more manly and courageous mind could not be found ; he shrunk from no difficulty, nor was deterred by any embarrassment that labour, assiduity, and good sense could surmount. In his art his resources were wonderful : every objectionable form or subject seemed to give birth to a fresh création of taste ; his ingenuity expanded as impediments occurred, and there was nothing in portrait sculpture that he was not ready to attempt or unable to achieve. Nor is partial friendship

passing the bounds of justice in affirming that his drapery figures equal the best examples of ancient art, and surpass the greater part which have been preserved from destruction through time and circumstances.

His busts were dignified by his knowledge and admiration of the antique, and the fleshy, pulpy appearance he gave to marble seems almost miraculous when operating on such a material; the heads of his busts were raised with dignity, the throats large and well turned, the shoulders ample, or made to appear so; likeness was preserved and natural defect obviated. George the Fourth, the Duke of Sussex, Lord Castle-reagh, and others, were so struck with Chantrey's power of appreciating every advantage of form, that they bared their chests and shoulders, that the sculptor might have every opportunity that well-formed nature could present.

Added to the above-named qualities, in all his

proceedings rectitude of conduct was his guide and his object ; and he would not allow any private interest of his own, nor of others, to interfere with the public good. In every society to which he belonged, he was solicitous for the benefit of the whole, and considered himself as the representative of all the members, and not the advocate of any party or portion ; he took an extended view of everything, and never allowed selfishness or interest to sway him.

Possibly his early life and honest education gave him that independent yet unassuming feeling which led him to esteem all below him in rank equally with those above him ; and to give just consideration and respect to virtue and talent in whomsoever it was found. If he had anything of a moral or judicial kind to investigate or correct, he endeavoured to find out whether the error was in the higher authorities, before he judged or reproached the subordinate ; he had

no hesitation before the elevated, nor dread of their resentment, and always advocated mercy towards the unfortunate.

He felt that by the Sovereign's attention to him, to Sir Jeffrey Wyattville, and Sir M. Archer Shee, their professions were honoured and held up to the public as entitled to more respect than they are accustomed to receive in Great Britain.

Wyattville, by his honest and judicious conduct, elicited the respect of George the Fourth and his successor, and, during the whole of his career in the restoration and improvement of Windsor Castle, his success was as complete as his correctness was remarkable; and when he revised the expenditure of 770,000*l.* with the receipts from the Government, he had the pleasure of finding that the deficit amounted to no more than sevenpence on the whole of the disbursement, up to the period of examination. He frequently, with

respectful caution, remonstrated with the monarch on some proposed and costly project formed by his Majesty, for which the funds were inadequate, and generally succeeded in convincing the King. The subject was good-humouredly dismissed, by George the Fourth saying, "Well, old gentleman, I suppose you must have your way;" thus proving that honest and judicious advice will be listened to, when offered to those least subject to opposition or control.

Chantrey was an excellent shot; examples of this are numerous; and amongst others, he killed two woodcocks at the discharge of a single barrel. The late Lord Leicester induced him to record the event in marble for Holkham, which the sculptor presented to the noble earl to adorn that seat of hospitable and sporting celebrity.

His facetiousness came out when consulted by

Lord Leicester as to the best mode of framing a miniature of his fifth child, or rather the manner of including that portrait with four others already put together in one case; this seemed a great difficulty without destroying the arrangement of the four, on perceiving which the sculptor jocosely remarked, "Sir, you had better fill a similar case, having one to begin with."

In his amusements Chantrey was as wayward and as bland as a child, with a sweetness of temper that could not be surpassed, which rendered him dear and entertaining to his friends, though he occasionally surprised strangers, by whom men of genius are expected to be as unlike others in all their actions as in their peculiar professional pursuits.

He had but little feeling for the eccentricities of genius; he thought it an excuse of the ambitious to usurp the place of real and developed

talent, and an appeal to the public by presuming individuals of slender abilities.

His notion respecting the character and conduct of an artist was almost Utopian, or at least carried to the most chivalric extent; for he thought that no interest nor inclination ought to tempt an artist to any selfish or mercenary view; the love of art, and the honour of promoting it, he considered the first duty of an artist; that it ought to supersede every object of profit or worldly advantage; he also thought that all the professors should exercise the most rigorous caution with respect to integrity and honour. A breach of truth, promise, or a subterfuge, he considered as too disgraceful to be endured amongst men who presumed to illustrate the beautiful, the pure, and the virtuous; and he abhorred everything licentious in art.

The grosser physical habits he contemned, and often used to jest on his apparent love

of the table, and the means he took to evince his hospitality, and contribute to the comfort of his friends. With these feelings he deeply regretted his practice of taking snuff, and made several efforts to relinquish the habit, but without success; and he often cautioned persons in a jocose way, by saying to any one introduced to him, "Sir, as a new acquaintance, I will give you a piece of advice, and it is this: never take snuff; I have done so twenty years, and have repented doing so twenty years." This often surprised a stranger, but may have been beneficial, for it was offered most sincerely, and so good-naturedly, though abruptly, that it never gave offence. Chantrey often relieved a severity of manner in the necessary execution of his duties, by a sudden transition to the most playful good-nature. He was stern and resolute for the accomplishment of that which he believed to be right, and little inclined to

screen the misconduct of those in his own station of life, and to whom he often gave a salutary lesson of admonition whilst he at the same time administered comfort.

Though a cheerful liver, he felt completely the value of art in correcting luxurious and sensual habits, and of adding to the pure enjoyments of life ; and those who consider utility only, omit to observe that utility leads on to luxury, and that luxury tends to its own augmentation, debasing human character to sensuality, if unattended by pursuits which lead to mental improvement.

Such reflections operated on the philosophical sculptor, and conduced to his belief in the importance of the Royal Academy for the promotion of fine art, as a means to improve the moral character of society by the instruction and amusement it might afford. With this impression he had been imbued for twenty years,

and it terminated in the disposal of his property for this purpose; thus proving by his act the sincerity of his thought.

His taste in sculpture all tended to the grand and colossal; therefore the examples in Egypt both in figures and architecture claimed his regard, yet he never admired the extravagant; he was as simple in his art as in his manners and feelings. He thought a fine representation of man the most imposing of objects, and his desire to impress the world with its importance led him to wish to imitate, on a feasible object, Democrates, who offered to cut Mount Athos into a statue of Alexander.* Chantrey wished to convert a projecting rock in Derbyshire into a human figure; he also gave a design for a colossal statue of the Duke of Sutherland, to

* Ταυτην την Νιοβην, και αυτος ειδον ανελθων ες τον Σιπυλον το ορος η δε πλησιον μεν πετρα και κρημνος εστιν, . . . ει δε γε πορρωτερω γενοιο, δεδακρυμενην δοξεις οραν και κατηφη γυναικα.—
PAUSANIAS, *Niobe*, Lib. i. c. xxi.

be built up in a rough manner on an eminence near Trentham.

Although not a great reader, yet he never forgot any remarkable fact that he had met with in literature, or in the course of conversation with the learned in art or science. Sir Walter Scott, Southey, Rogers, and the distinguished members of the Church and both Universities, were amongst his friends and associates. Wollaston thought the sculptor's mind capable of maturing any subject to which it might be steadily directed.

From a state of indifference towards the Royal Academy, Chantrey became an earnest and disinterested advocate for its welfare, and often used to say that he felt profound respect for the men by whom the laws and regulations had been formed. Although, like every other institution, rules to meet every exigency were not found, yet, on serious and mature consideration, in private

and in council, he believed that no change or alteration could be made, without being inconvenient or cumbrous to the institution.

With such opinions, it may be supposed that he was a great advocate for its permanency, and in his will bound his trustees to preserve his property for the use of the original establishment—an establishment that probably offers, more than any other in Europe, the best advantages for the progress of art; a fact proved by nearly all the great artists of the country having been educated under its roof, and whose members have graced the institution, and adorned the country.*

To entitle the Royal Academy to this cha-

* “ Sir Francis, we all know, left a large fortune, and destined it most generously, most nobly, to the service of the fine arts in Great Britain, and with that great object in view, to what hands did he entrust the management of his munificent bequest? He constituted the President and Council of the Royal Academy his trustees for ever ! He did so after thirty years’ close observation of the body, and no stricter observer ever lived.”—*Quarterly Review*, Sept., 1843.

racter, and to justify the estimation in which it was held by Chantrey, it may be well to state how it is constituted, and its mode of operation.

The Royal Academy consists of forty Academicians, receiving their commission from the Sovereign, under the sign manual—each of the forty being elected by that body, and out of a second order, denominated Associates, amounting to twenty in number. There is also another class of Associates, confined to engravers, as a testimony of their great ability, in imitating and diffusing copies in chiaroscuro of the most admired of ancient and modern works. By their able hands many meritorious examples of art have been rescued from oblivion, but as their efforts do not consist of invention in design, it was thought right to give them a rank expressly to themselves, which also affords them the advantages of the institution, without

including them in the class to which the government of the establishment belongs, namely, the forty Academicians.

A small class was added to the practical professors of Anatomy, Painting, Sculpture, Architecture, and Perspective, designated in the following manner—

A Chaplain, of high rank in the Church.

A Professor of Ancient History.

A Professor of Ancient Literature.

A Secretary for Foreign Correspondence ; and

An Antiquary.

These persons have always been selected from the most distinguished in the land, to unite art with all from which it may occasionally require aid ; for although the literary education of artists ought to be as extensive as possible, yet they may sometimes require the assistance of those whose opportunities and abilities have enabled them to make deeper research.

The executive consists of a President and Council of eight, four going out every year, and four coming in by rotation throughout the whole list of Academicians.

This is a very simple structure, and can be managed without much difficulty or expenditure of time.

The permanent officers are four, a Keeper, Secretary, Treasurer, and Librarian, and are held much more as honours than as situations of emolument, for if they were not stations of high consideration amongst the body, the pecuniary recompense to each is so small, that it would be derogatory to any man of talent to receive it.

He thought any attempt disloyal to alter the constitution of the Royal Academy, as directed by the gracious founder, which the sculptor considered an establishment given by that Monarch to the individuals composing it, and to the State,

as an accessory to the Government for the improvement of taste in the country, without expense to the nation. For the institution of the Royal Academy of Arts is not a public, but private one, founded by the Sovereign, and supported either by the means of the Sovereign or by its own, if it have or can acquire any.

George the Third established this Academy at his own risk of expense, and gave for its use apartments in his private property at Somerset House (which apartments were relinquished by the Royal Academy to the Government, with the consent of William the Fourth, in exchange for those the institution now occupies in Trafalgar Square, their former rooms being appropriated to the Government School of Design). George the Third entrusted the government of the establishment to forty men distinguished in painting, sculpture, and architecture, and wished them to

form schools for the study of youth desirous to become artists. This has been, and is done, probably, more completely than in any part of Europe. An exhibition of the works of the members and others has been adopted as a means of relieving the Sovereign from the expense which would otherwise fall on the private disbursement of the crown. The Royal Academy is grateful for the approbation and esteem evinced by the public, but it is in no way under public or Government control, but the Government may be said to be indebted to the Sovereign for an institution for the promotion of Fine Art, without being the smallest expense to the nation.

In all other countries, similar establishments are supported by the State, the Monarch, and private subscription, and generally a small annual payment from the students, whilst the Royal Academy of England finds for itself the means for the end, by an annual exhibition of the works

of the members, and of the candidates to become such. From this source, funds arise to support schools, under competent instructors, for study from the antique, from the life, from pictures by old masters, from draped figures, and for architecture, with a valuable library, and practical lectures on perspective.

To all these the student is admitted without the slightest pecuniary expense, and if he fail during the time of his studentship, which is fixed at ten years, to become a student for life, he can always secure his place in the schools by a yearly application to the President and Council, which request is never denied to any, excepting for misconduct, of which, to the credit of art, it may be said, there is not an example; thus, admission to the institution may be considered as a station during life for the purpose of study. The rooms of the Society are warmed, and professors appointed to instruct all that are desirous of profiting by

advice ; at the same time, the most perfect liberty is left to each individual to follow the mode of study he may prefer, or think best.

So highly did he think of the advantages offered by the establishment, that he did his utmost to promote it, for he was anxious for improvement in every branch of study which tended to the advancement of art, and was willing that any expense should be incurred for the benefit of the schools ; but to any thing extrinsic, he was strongly adverse, as involving a loss of money, and of time. He thought that the first duty of the Academy should be to secure the best talent of the country for its members, in which it has always succeeded ; but the great complaint that is made against the Academy, is, that they, according to their laws, judge of the merits of candidates for Academic honours, instead of leaving that judgment to the profession in general, or to the public.

He well knew that the deficiencies in British art arose from the want of encouragement in the practice likely to produce estimable works, for to do so, length of time and strict application are necessary ; also a certainty of some recompense. Few patrons can or will give the pecuniary reward that such labour requires, even for daily support, and the Government cannot do much, so that artists are obliged to produce works of slight character, and slender merit, to procure the means of existence. This prompted him to leave his wealth for the advantage of those who may be courageous enough to encounter severe application, self-denial, probable disappointment, and even ridicule, in the endeavour to elevate the mental and moral character of art.

His opinion respecting study in Rome for the accomplishment of artists is developed in some notes, and an extract he made from the "Edinburgh Review" in January, 1841, and

also from some remarks on Dr. Waagen's works.*

Chantrey objected to the practice of the Royal Academy in allowing students to remain three years in Rome; he thought the better plan would be to give them a sum of money to travel under certain restrictions.

He desired to advance the schools at home, and also to do justice to the establishments provided; such as the British Museum, with the Townley

* Dr. Waagen: "A visit to Italy has often proved the rock on which the hopes of many young artists of Germany and the Netherlands, both in former times and in our own days, have been miserably wrecked."

Again, he says: "He endeavours to grasp every thing, digests nothing, practises little, and too commonly returns from his travels a much more indifferent painter than when he left his own country — an artist, in short, of mere shreds and patches pilfered from the works of others, which he has neither the experience nor the judgment to combine and apply to any rational purpose. It is far otherwise with men, who, like Rubens and Sir Joshua Reynolds, visit Italy after they have become accomplished artists, when they are well acquainted with the peculiar bias of their own genius, and with what it will be most advisable for them to study in the works of others, in order to decorate or strengthen their own style without injuring its originality."

and Elgin marbles, the National Gallery, that of Windsor, the Cartoons, Dulwich Gallery, with the advantage of the fine collection of the Marquess of Westminster, the Earl of Ellesmere, and others, who generously allow their galleries to be seen. He feared that the praise bestowed on foreign art of the present or previous ages by the aristocracy of the country tended to depress and discourage rising talent. He writes, "The aristocracy praise foreign art, and are encouraged *sometimes* by English artists;" he then names Glasgow as one proof of preference for the work of a stranger land, and concludes by saying, "Encourage the British to be true to themselves."

His mind was remarkable for ready and clear perception; ready for a hint which he could and always did improve; ready to inquire and to profit by the inquiry; but he was not always a deliberate thinker, a meditator on the success or failure of others, or of the causes which led to

such results ; nor was he an original thinker, but the readiest adapter and improver of the thoughts of others that could be found in his circle, and perhaps in his time. From the slightest indication he could develop a sequence that always appeared judicious ; he never hesitated to acknowledge that which he received from others, although in truth he generally improved and dignified the foundation on which he constructed any of his works. His nature was too open, noble, and honest, ever to deny an advantage he had received, yet his mind and taste were too acute and fertile to allow him to adopt entirely the suggestions of another without alterations or extension.

His philosophic mind induced him always to seek perfection in whatever he undertook ; he had little respect for versatility of talent ; he felt that the object of each individual should be to carry as far as possible the pursuit he undertook.

In art he strongly recommended every one to follow strenuously that which his talent and inclination dictated, and opposed speculation on the possibility of success in any other line. He thought that colour and effect were the predominant characteristics of British art, and he wished to see these carried on continually, with the hope of greater results than have as yet been attained; at the same time he wished that elevated subjects should be chosen, such as are calculated to instruct and improve; for no one could object more strongly to the debasement of a noble art to insignificant, low, or disgusting representations. He considered such things as degrading a profession which ought to be parallel in utility and importance with moral instruction, and only inferior to religion itself, to which it might always be the handmaid. For literature and science Chantrey had but little time, although he loved both; therefore he induced scientific and

learned men to visit him, by his intelligence and his unbounded hospitality.

Inclination and mind led him rather to practical science than to literature or speculative hypotheses. Classic learning engaged but little of his attention ; he knew that the pursuit of art, and even one branch of art, was sufficient for human life, and he exemplified this by resisting all the temptations offered him to compose and model historical or poetical subjects ; for by a common mistake, or from the too prevalent desire of the public for novelty, his admirers and employers often pressed him to indulge in the inventive, in the fanciful, and the allegoric ; but his sound sense and reason always prevented him from deviating from the course which nature, his own observations, and his peculiar ability dictated ; and when solicited to do something in the grand style, as it is called, by his less sagacious friends, he always resisted their importunities, and was

accustomed to answer, "Leave me to practise that in which I generally succeed, and let me not attempt that in which my efforts may not augment my own reputation, or be any credit to my country. I am content to share with my brethren in the honours of art, by a reputation in one particular branch, without envying or emulating the success of my contemporaries in their respective pursuits." He referred lovers of the poetic to the exquisite works of Flaxman, whose illustrations of the Greek poets called for and received his unbounded approbation. Yet he was not deficient in poetic feeling, but it was the poetry of tenderness and affection: the child, the mother, the mourner, and the afflicted, received from his hand a pathetic and graceful expression. The most delicate indications of sensibility he always perceived and adopted with a gentle and generous feeling. In each department of art, he wished the successful student to pursue unremittingly

that which might carry him to a degree of eminence beyond his predecessors, and thus really add to the progress of art, and claim an immortality for himself.

By Lord Egremont, he was offered an unlimited commission to execute a colossal figure of Satan from Milton, but the sculptor, either from want of inclination, or diffidence, never took the subject entirely into consideration, although he often mentioned it, and probably felt some regret at not acceding to the desire of that distinguished and generous nobleman.

Lord Egremont's patronage of art did more for its promotion than can be calculated or expressed, for he sought and succoured genius, infused hope, and gave opportunities for talent to develop itself, and his name well merits the grateful and permanent recollection of the profession in all its branches.

Mr. Leslie thus relates the manner in which

the above commission was given :—" He received a visit one day from two gentlemen, strangers to him, who did not mention their names. While walking through his gallery, one of them said, ' You seem to have been wholly employed on portraits ; have you never modelled an ideal subject, or anything from poetry ? ' ' No, sir,' replied Chantrey, ' our patrons do not give commissions for such subjects, at least, not to English artists ; the only sculptor among us, who has been employed on anything of the kind, is Flaxman, who has a commission from Lord Egremont for a group of the Angel Michael and the Devil.' The strangers, on leaving Chantrey, put their cards into his hand, and he found he had been speaking to Lord Egremont himself. The other gentleman, I think he said, was Lord Cowper. In a few days Lord Egremont called again, and said, ' I wish you to do something ideal for me ; what do you say to a colossal figure of the Devil ? ' He answered,

‘that he thought, nothing could be better,’ and it was his own fault, as he told me, that the commission was never executed.”

Mr. Leslie also relates the following anecdote : —“Chantrey told me, that on one of his visits to Oxford, Professor Buckland, now Dean of Westminster, said to him, ‘If you will come to me, you shall hear yourself well abused.’ He had borrowed a picture of Bishop Heber from the Hall of New College, to make a statue from, and having kept it longer than he had promised, the woman, who showed the Hall, was very bitter against him. ‘There is no dependance,’ she said, ‘to be placed on that Chantrey. He is as bad as Sir Thomas Lawrence, who has served me just the same ; there is not a pin to choose between them.’ She pointed to the empty frame, and said, ‘It is many a shilling out of my pocket the picture not being there ; they make a great fuss about that statue of——(mentioning one by

Chantrey, that had lately been sent to one of the colleges) ; but we have one by Bacon, which, in my opinion, is twice as good. When Chantrey's statue came, I had ours washed. I used a dozen pails of water, and I am sure I made it look a great deal better than his.' He took out a five-shilling piece, and putting it into her hand, but without letting go, said, 'Look at me, and tell me whether I look like a very bad man.' 'Lord, no, sir.' 'Well, then, I am that Chantrey you are so angry with.' She seemed somewhat disconcerted ; but quickly recovering herself, replied, 'And if you are, sir, I have said nothing but what is true,' and he resigned the money into her hand."

Consulted by the Dean and Chapter of Westminster as to the best means of preserving the monuments in the Abbey, to their surprise he recommended that all the iron rails round them should be removed. He said, "We do not

understand John Bull; we are always by our prohibitions saying, you shall not come here, and you shall not go there, and John Bull says, 'I'll let you see that I will.'" A friend of his, who had been educated at Westminster, told him that it was considered an achievement to be accomplished by every boy to scale the railing that surrounded the monument of John, Duke of Argyll, and that he, being very active, often succeeded in this feat, but never without leaving his name on the monument.

When selecting a place for Mr. Watt's statue in Westminster Abbey, he was accompanied by the late Lord Liverpool and Mr. C. Hampden Turner, and the subject of durability of monumental memorials was discussed. The sculptor took Lord L. to the spot where William Pitt and Charles James Fox lay, nearly side by side, and it was observed that the stones over the graves were cracked, and the engraved letters

almost obliterated ; this occasioned regret to all the party, and the Earl, with a tear standing in his eye, asked Chantrey what could be done to prevent such effacement, when the sculptor replied, "If your Lordship will obtain permission for me, I will place stones that are not liable to suffer, or the writing to be defaced." The consent was obtained, and after a short time Chantrey showed to his friend Mr. Hampden Turner two blocks of stone of almost imperishable thickness, and the inscriptions so deeply cut, that erasure must be the destruction of the granite.

His estimation of elaborate works appeared not to be so great as it really was, for his unaided sight for minute matters was bad ; yet in the beautiful drawing and composition of such pictures as those by Mulready and Wilkie he took the greatest pleasure, and would point out, with the aid of his glass, all the minute beauties and

scrupulous adherence to everything characteristic of the subject, and the expression these artists intended to depict; and among men of merit, who fell into any peculiarity of manner in their works, he would try to rally them out of practices that seemed likely to injure their reputation or their works. He extended this jocular mode to others if he detected any affected peculiarity in their dress, manner, or habits, and often sought by a good-natured practical remonstrance to check this disposition. Among others, whenever he saw a man proud of, or cultivating, a superfluous growth of hair, or imitating a Raphaelesque appearance, he would with infinite humour present such a person with a shilling, and beg that he would encourage some hair-dresser by his custom. He has been known to send by a friend to any eccentric character this practical and ludicrous remonstrance against singularity.

At the time that the Duke of Sussex sat for his portrait to Chantrey, he wore moustachios and a beard, which induced the sculptor to remark, that he could not render with truth the mouth and chin whilst it was so concealed by hair; on which his Royal Highness, with jocose vehemence, exclaimed with an oath, "The beard shall go with me to the grave;" upon which Chantrey replied, repeating the Duke's oath, "Then I cannot model your Royal Highness's face." The good-natured Duke laughed at the artist's frankness, and when he next appeared in the studio he was close shaven, much to the astonishment of the sculptor, and to the amusement of both.

On one occasion, at a dinner-party, he was placed nearly opposite his wife at table, at the time when very large and full sleeves were worn, of which Lady C. had a very fashionable complement, and the sculptor perceived that a gen-

tleman sitting next to her was constrained to confine his arms, and shrink into the smallest dimensions lest he should derange the superfluous attire. Chantrey observing this, addressed him thus ; "Pray, sir, do not inconvenience yourself from the fear of spoiling those sleeves, for that lady is my wife ; those sleeves are mine, and as I have paid for them, you are at perfect liberty to risk any injury your personal comfort may cause to those prodigies of fashion." Also, noticing a lady with sleeves "curiously cut," he affected to think the slashed openings were from economical motives, and said, "What a pity the dressmaker should have spoiled your sleeves ! it was hardly worth while to save such a little bit of stuff."

A lady, one of his guests at dinner, wore a cameo brooch of the head of Michael Angelo ; he said to her, "Always wear that brooch at my house, for it prevents me from growing conceited :'" and he always had a flow of lively and

good-natured trifles, that made him agreeable to everybody.

He united with his apparent roughness and abrupt manner the genuine and valuable acts of politeness, for although he has been heard to tell a lady to open the door, and other jocular freedoms, he always attended to their comforts, and rarely omitted going up with the ladies after dinner to see that the fire, the lights, and the curtains were all adjusted as they should be in the drawing-room, for no one better understood these minor acts of attention than himself; and when he found all arranged for their comfort, he returned to his guests in the dining-room.

Chantrey's zeal for his profession was evinced most effectively, for, in leaving his property, he made his intentions known to very few, and to those on the honour of secrecy, for he did not wish to excite present gratitude, and he was conscious that some might press him to a less noble

application of his wealth ; but the sculptor's mind was deeply imbued with the love of his profession, and he was filled with an earnest desire for its progress, and for this purpose he wished to accumulate wealth ; therefore, none knew his intention but Sir M. A. Shee, Mr. Jones, and Mr. Vernon ; the former from being President of the Royal Academy, in which institution he so much confided ; the second, as his executor connected with the arts ; and Mr. Vernon, in consequence of Mr. Jones having informed Sir F. Chantrey of Mr. Vernon's noble intentions for the benefit of art and its connections ; for by a singular coincidence, at the time Sir. F. Chantrey determined to leave his wealth for the benefit of art, Mr. Vernon resolved to leave about 70,000*l.* for a similar purpose, to include eleemosynary relief for poor, infirm, old, and unsuccessful artists.

Mr. Garrard, at that time solicitor to Mr. Vernon, suggested to him this mode of assisting, by

his bequest, a profession which Mr. Vernon highly esteemed, and from which, and from its members, he received great satisfaction, amusement, and attention.

Mr. Vernon readily adopted this plan, also a suggestion to establish a number of fellowships for four or five years, with an income of £200 per annum to each fellow during that time, to enable him to prosecute his studies in the higher, though less popular branches of art, without dread of discouragement through poverty; he also intended to leave a large sum in aid of the Artists' General Benevolent Institution.

These arrangements were made in accordance with the opinion of Sir F. Chantrey, that the generous intentions of both benefactors might not interfere.

Chantrey's views are already developed and confirmed; but Mr. Vernon, during the last two years of his life, listened to fresh advisers, changed

his plans, and relinquished a title to benevolence in his native land, and in every other land where the arts are esteemed and cultivated ; however, notwithstanding these magnificent and generous intentions were disturbed, Mr. Vernon gave to the nation the collection now bearing his name, which was formed, during twenty years, under the guidance, suggestion, and judgment of Mr. Jones, in whom Mr. Vernon confided so entirely, that he often obliged him to purchase pictures which he had heard of, but from ill health and other circumstances had not seen.

Two years before Chantrey's death, an awful change took place, distressing to his own spirit and afflicting to his friends ; his festivity forsook him, his cheeks fell, his eye lost its lustre, and his beautiful mouth became vacant of expression, and often fell uncontrolled during fits of somnolency ; his step became slow and sometimes faltering, but his mind continued active and

solicitous ; of his profession he felt the importance, and it grew in his esteem as the allurements of the fashionable world became unsuitable to his health or inclination. Whenever his friends, seeing him suffer from indisposition, advised him to relinquish his labours and seek ease in retirement, he used to reply, "My retirement must be my death." His judgment remained clear and undisturbed to the last.

Within two hours of his death he talked with zeal and anxiety about sculpture, particularly respecting a group of Lord Eldon and Lord Stowel, which excited his interest deeply, and which he felt great solicitude to execute in a marked and even in a peculiar manner, and he looked with painful anxiety for the re-establishment of his health. The equestrian statue of the Duke of Wellington also, within those hours, was the subject of his earnest discussion, and he closed his career under the hope of an improvement

in constitution, which might enable him to execute and direct many future works. On the 19th of November Mr. Jones received the following note from Holkham, stating his intention of returning to London.

Thursday Morning, Holkham.

MY DEAR JONES,

We are going to Norwich to-day to look after my statue, and stay till *Monday*; therefore you can direct a line to me, Post Office, Norwich, by Saturday's post, and I shall get it on Sunday. We shall probably return to this place, but you shall hear from me again. Many, *many* thanks for your kind note, and pray do the best you possibly can for the horse!!!! In case I return from Norwich, we may reach home about Wednesday night, but it is not very likely.

Very truly yours, in haste,

F. C.

To G. JONES.

He appeared as usual at his arrival in Belgrave Square. His friend, Mr. Jones, the keeper of the Royal Academy, called at his house on Thursday the 25th of November, 1841, between five and six o'clock, and was pressed to dine; but as this was not in his power, Chantrey walked with him part of the way towards Trafalgar Square; during the walk Chantrey complained of a slight pain in his stomach, but made some jokes on his friend suspecting that the pain was cholic. At parting opposite to Buckingham Palace, Mr. Jones advised him to get into a cab, or, if he preferred walking, offered to return with him, but with another joke he struck his stick firmly in the ground, quitted his friend nearly as the clock told seven—at nine—Chantrey had ceased to be.

If the pen of an affectionate friend could describe perfection in confidence and attachment, it should be done; but as that is impossible,

that friend may be allowed to record, that Chantrey was in friendship so tender, affectionate, and confiding, as to be, by those he loved, all but idolized—to the world unbounded in generous and unostentatious liberality—and, when misconduct or injustice imposed on his credulity, took no revenge beyond neglect.

τω μεν κλεος, αμμι δε πενθος.

II. Δ 207.

LETTERS.

CHANTREY'S letters are generally so serious or so jocose, that it is not easy to select them for the public, for he never wrote but when occasion and almost necessity required ; many admirable examples of the first class, could not be admitted prudently, and many of the latter are too personal and facetious to be introduced.

TO GEORGE JONES, ESQ., R.A.

Sunday Morning, Half-past Six o'clock.

DEAR JONES,

Mackerel, roast beef, Yorkshire pudding,
and an excellent hen pheasant roasted, sweet as

a nut ! this 14th day of March, and tender as a chicken, at *six o'clock*. Only Stokes !

Pray come if nothing better offer. I could not reach you yesterday.

Turner dines with Boddington. I tried a new horse yesterday ; won't do.

Ever yours,

F. C.

TO GEORGE JONES, ESQ., R.A.

Sunday, 3rd July.

DEAR JONES,

You MUST meet Vernon, or bring him in your carriage to dine with me to-morrow, Monday, half-past six. Turner will come : I asked him yesterday, but forgot you.

F. C.

TO MR. JONES.

13th Sept., 1826, 3 o'clock.

DEAR JONES,

I want a man of taste (D—n taste), I mean judgment, to look over my statue of George the Fourth.

Can you — will you — breakfast here at nine or ten to-morrow? or dine on red herrings at five?

Truly, F. C.

If you are quite ready, you may ride my horse back now.

TO C. H. TURNER, ESQ.

BELGRAVE PLACE,

4th June, 1827.

MY DEAR SIR,

I did not answer your former letter, because I was not master of my own movements. I returned home only last night, and I have now

the pleasure to say, that within the next fortnight I am entirely at your service whenever you may be pleased to command me.

I mean to attend the Committee; but with regard to mineralogy I dare say nothing, for I am just now deeply engaged in improving my own collection, having during the last week purchased and paid for *one specimen*, which weighed eighteen tons, and which was brought to my house by eighteen horses, under the management of fourteen drivers, and accompanied by upwards of one hundred independent electors of Westminster.

That our clock-work friend should grumble at architects I do not wonder; they work to measure as tailors do, and if they fail to work within time, they ought to be discharged. Not so with artists; they must be treated kindly, or they will bring forth bad fruit.

Very sincerely yours,

F. CHANTREY.

TO MR. JONES.

LONDON, 10th January, 1830.

MY DEAR JONES,

This will probably convey to you the first intelligence of the sudden death of Sir Thomas Lawrence. Three weeks ago he met a party of Royal Society friends at my house, and was in appearance well. I have since been in the country, and returned from Woburn Abbey last night, when I received your letter from Florence, and the melancholy intelligence at the same time. The following is all that I have yet been able to collect. On Saturday the 2nd inst. he dined with Mr. Peel. On Sunday he complained of a pain in the neck and lower part of the face (and was bled), which seemed to increase and remit at intervals. He was also affected with a slight bowel complaint. On Tuesday he attended the Committee at the Athenæum, and

none suspected that he was ill. On Wednesday Mrs. Otley and her young family spent the evening with him, when he appeared cheerful. After their departure he was worse, and Dr. Holland was sent for, who saw danger, and sat up all night with him; he was relieved and better during Thursday, and saw two other old friends in the evening. They retired into another room for a short time, when they were suddenly alarmed by cries for assistance from the servant; but when they reached the room they had so recently quitted, he was dead. A general meeting is called for tomorrow evening, after which I shall be able to add more. He was a most excellent President, and I most sincerely believe that he was on all occasions anxious to do his duty to the extent of his judgment. His loss must be felt deeply by all.

12th.

The post-mortem examination shows no immediate nor sufficient cause. A slight increase in

the size of the heart, with a degree of hardness and some slight derangement in the valves connected with it. Great exhaustion at the moment must have contributed, although he was to all appearance well on Tuesday. Painted on Wednesday. He died at nine o'clock the following evening, Thursday. His remains will be taken to the R. A. on Wednesday the 20th, and buried in St. Paul's on the following day. The arrangements adopted at Mr. West's funeral will be adhered to in this, and *within* ten days from the time of the funeral, that most eventful decision *must* be made—a President chosen. Whoever may be chosen, he must and shall, to the utmost of my ability, be supported. Respect for the Institution—respect for the art—marks this as the only sensible course.

* * * * *

F. CHANTREY.

TO C. H. TURNER, ESQ.

BELGRAVE PLACE, 17th January, 1830.

MY DEAR SIR,

For your friendly hint about the Athenæum, I thank you. I feel that it is right I should do something, but first let me have a peep into the shop.

I know not what accommodation this most superb building may afford. I hear that it is so fine, that statues and busts will be mere dirt. Ask friend Hawkins if it will be necessary to gild them. At the same time tell him I mean to contribute something; if not fit for the inside, it may be worthy of a place at the foot of Minerva.

What weather, fit only for barbarians!

Sincerely yours,

F. CHANTREY.

Mrs. is quite well. In haste.

TO C. H. TURNER, ESQ.

BELGRAVE PLACE, 3rd February, 1830.

Pig, pork, and pheasant—all good; the two last better than the first, only because they are not yet eaten. I thank you from the bottom of my stomach.

Name your subject, I shall then know how to estimate your judgment.

I thank you for your congratulations; I congratulate myself that I am yet a happy man, at perfect liberty to laugh, fish, shoot, or play the fool, without asking leave.

What weather! fit only for new married folks! I have stitched my wife up in a sheep skin, wool inside, and do not intend to liberate her until I see the peach tree in blossom.

I advise you to give your ladies the benefit of my example.

Sincerely yours,

F. C.

TO C. H. TURNER, ESQ.

BELGRAVE PLACE,

18th October, 1830.

THE last of your grapes were eaten at Ivy Bridge, on the third day after leaving home, and we drank health to you and yours in a glass of sherry, which we carried for comfort's sake.

I am glad ! right heartily glad !! that you are pleased with the President and his brush ; had I not felt more than ordinary confidence in both, you would not have been the man to whom I should have recommended either.

I have looked at the face, and the face looked at me, and we both looked as if we liked each other.

Honestly yours,

F. CHANTREY.

P.S.—Pray ask Miss Eliza to nurse the violets for me a little longer ; we must go to Petworth for a few days. Mrs. is fat and well.

TO C. H. TURNER, ESQ.

5th November, 1831.

MODERN Athens! *Humbug!* Smoke, mud, rain, and snow! Here we arrived. Mackay's Hotel, 19, Princes-street, on Thursday last, and here we must stay, at *least* a fortnight. My first step was to Leith, and I arrived *just* in *time* to see the vessel with the royal cargo arrive safe. I next sent to the Post-office for my letters, and the first that I opened informed me that I had 42*l.* 10*s.* to pay for insurance—had I received the letter before I had seen the vessel, I should have grudged the money less; but I am always unlucky. No; I ought not to say always, for I have just saved my wife from being burnt to death. You know the monstrous gay-coloured *high* caps which the *little* woman wears. She was writing, and one of these fine things took fire from the candle, and in an *instant*, blazed a yard

high ; instead of pulling off the cap, she put her hand into the flame, and burnt her fingers ; imagine the confusion. I was reading about the fires in Bristol. I seized the flaming ornament (it was fastened under the chin) with both hands ; tore it off with all its frizzling appendages, and to save my own fingers, threw it on the fire ; in less than a minute, nothing was left, but some twisted wire, which looked very like the remains of a piece of fire-work, black, with here and there a bit of flame, and a strong smell of burning animal matter, which had accompanied the cap. On turning round to see how much of my wife remained, there stood the little woman in the middle of the floor, a fine study for a figure of fright ! Thank God, it is no worse. Tell Mrs. Turner to take care of her cap, for I know she wears caps ; and tell the young ladies to take care of their shoulders, for a shoulder would be more difficult to extinguish than a cap. When I

have nothing better to do, I will carry your compliments to Mr. Saunderson, and select some of his ornaments (that will not take fire) for your ladies ; this, I guess, to be your meaning, although you by no means express it clearly. Now for Mr. Pitt, treat yourself with a ride in the family coach ; lay him on his back on the front seat ; place yourself on the back seat, and contemplate him all the way to Rook's Nest, where he may long remain, and where you, I hope, may long live to protect him. Not a word more about the pedestal until I see you.

I will think about the iron gates ; but the right way will be to find a pattern *already* made. I expect you will find them generally higher than you want ; high gates, with a low wall, will not look well. A quadrant should be fixed on the ground, and a roller attached to the gate, or they will not open easy ; after all, I think you ought to allow the ladies to choose the gates ; for if you

determine this matter, and they prove heavy and difficult to open, your peace will be disturbed.

Had not my wife been so terribly frightened, she would have answered your letter herself; you may, however, expect a letter soon.

Pray make our kind regards to Mrs. Turner, and all your family.

I am, dear Sir, yours sincerely,

F. CHANTREY.

BELGRAVE PLACE,

7th March, 1832.

DEAR MRS. TURNER,

At Hodgkinson's, No. 91, top of New Bond Street, you may purchase *real China Damask* of the first quality, and most elegant pattern, at the extraordinary low price of five and sixpence per yard, equal, if not superior to that which formerly sold at five-and-twenty.

Now to your letter. I cannot visit you on the seventeenth, and I am very sorry for it. In the first place let me tell you that I have just paid *all* my debts, but I have no money at my banker's, and I must work for more before I can encounter the expense of a journey.

In the second place I must dine with the archbishop on that day for the gratification of my own appetite, and with the hope of giving a lift to a poor parson.

In the third place the weather is bad, and will be worse on or about the seventeenth. And fourthly, my wife has been caught by a very bad cold, and a very bad cough.

I may also add, that if I were to visit you just now, before your plans are completed, I might perchance be induced, out of politeness, to acquiesce in those plans, contrary to my better judgment, and thereby deprive myself of the pleasure of finding fault.

In the hope that we shall soon have the pleasure of seeing you in London (without fear of cholera), Mrs. Chantrey joins in kind regards to Mr. Turner and the young ladies.

I remain very faithfully yours,

F. CHANTREY.

TO MR. JONES.

5th July, 1832.

DEAR JONES,

I sincerely rejoice at the fair probability of the House of Lords falling into good hands. It is too much for you to lose in money, but it is infinitely more in point of reputation, for I do not only think well of it as a portion to boil the pot, but as a work of art, and one, too, very likely to put such subjects into the heads of other people, by which means other artists as well as

yourself may benefit. Therefore it is your duty to go, and go you must, and directly, too, for delay on your part would be imprudent, or something worse.

Mind your own concerns, and don't imagine that your absence will delay the address to the King, or the building of the new R. A., or the final passing of the Bill—therefore look to yourself, and go!

Yours truly,

F. C.

TO C. H. TURNER, ESQ.

TOWN HALL, LIVERPOOL,

29th September, 1832.

MY DEAR SIR,

On our arrival at Aston Mr. Watt was at Doldowlad; he will return about the end of next week, by which time we shall be visiting

Sir Robert Peel, and try our luck again at Aston as we pass through Birmingham, say Wednesday or Thursday in the week following. If that will suit you, tell him so, and we will meet you.

Everything has been done much to my satisfaction, except that they obliged me to make a speech! The statue looks better than I had any right to expect. What think you! The Mayor gave a grand dinner in the Town Hall to my little woman, and I assure you she made the most of herself, eat, drank, and talked most immoderately. We propose going to North Wales next Monday, and as I am armed both with fishing-rod and gun, I intend to kill a salmon. Remember us to your ladies. In haste,

Truly yours,

F. CHANTREY.

TO MR. JONES.

BELGRAVE SQUARE, 17 Oct., 1832.

DEAR JONES,

On Friday last, at Birmingham, I wrote you an invitation to dine with us yesterday, but received no answer. Your letter of the 12th, just arrived, explains, and I am heartily glad that you are with your good friends in the country, to whom I beg to be most kindly remembered.

I advise that you remain until they are tired of you; air and exercise will do you more good than London fogs and stinking paint; besides, you are rich and somewhat independent, possessing a knack of making yourself agreeable when you choose. Tell this to your friends, that they may know how to estimate you.

Send your Waterloo, and I will provide room for it, sell it, and spend the money.

Our journey has been pleasant in the extreme :
fine weather and cheerful faces everywhere.

We spent four days at Drayton Manor (Sir
Robert Peel's). Mrs. is wonderfully well.

Yours truly,

F. CHANTREY.

TO MR. JONES.

4th January, 1833.

DEAR JONES,

The Andover van, with *nine horses* (oh, what a lie !), brought all that remains of the Battle of Waterloo, and deposited the load safely in my premises. Nothing has been opened by me, nor shall it, until you are present ; but if you die, why, then I will take out the picture, split you down the middle, cram the two slices into the long case, bury the refuse, case and all,

and hang up the picture, that your name may not be forgotten. So you have caught a cold; my belief is that the cold caught you, and at that d—d Athenæum, *after midnight*. I'll scratch your name out of the books to-morrow, to save you from evil, and preserve you for the gratification of your friends, and for your own good. I write because I cannot call to-day.

Loscombe sent me a cheese; what think you of that, Mr. Jones? Perhaps you may think you can better answer the question when you have tasted it.

In haste,

Sincerely yours,

F. C.

TO MR. JONES.

STOCKBRIDGE, June, 1833.

DEAR JONES,

Make my love to Miss Russell, and the best apology for my not being able to dine with her on Saturday. Fishing weather is come at last. I was most successful yesterday, and am caught by my own success so much, that I cannot make up my mind to quit for an hour.

On Sunday, at half-past ten, I propose starting home, and I have a seat in my carriage for you. Now tell me what you mean to do? Answer this question, in person, *any day*, and stay all night; we have plenty of beds, four of the party having left us.

I shall leave word at the inn, every morning, where you will find me, and a pair of water-boots are left in my bedroom, for you to use.

Truly yours,

F. CHANTREY.

TO MR. JONES.

STOCKBRIDGE, June 7th, 1833.

MY DEAR JONES,

I am very sorry to say that I must confirm the tenor of my former letter. I found, last night, that Mudge and Penn were reluctant to give up half the last day of the May fly; and having brought one of them here, and being pledged to take them back, that I cannot with propriety separate from them.

I can only repeat that I feel annoyed at not being able to show more respect to the kindness of Major Loscombe and Miss Russell. You clearly understand that I take you back also; you will therefore show yourself by ten o'clock on Sunday morning, at the latest—we must start at half-past, having ordered dinner at home to be ready at six o'clock.

Sincerely yours,

F. CHANTREY.

I killed five trout last night; my friends killed
NONE!!!

TO SIR CHARLES CLARKE, BART.

BELGRAVE PLACE,

October 22nd, 1833.

MY DEAR CLARKE,

I am grieved to hear that you suffered from gout in your toe! pray attend to your stomach, &c., keep the first in good humour—fill it full twice every day, leaving no room for gout to enter; neglecting this, God only knows the consequence.

Mrs. C. and I arrived here last Sunday night, hearty, fat and well, having travelled near 1800 miles during the last ten weeks, dined every day save two, which were supplied by five grains and a half of opium, and a handful of chalk.

I wrote Mr. Coke last night, saying we would be at Holkham on the first Monday in November; will it be convenient to Lady Clarke to receive your Mud Head and *us* on our return?

Of course I cannot name the precise day just now; but if we do not meet at Holkam (I hope we shall), the detail of the plan must be settled by letters. At all events, as you have nothing to do, write to me. Truly yours,

F. CHANTREY.

How am I to direct and forward the box of clay? Write your instructions *plain*, so that they may be read, or employ somebody to write for you! I can't make out the name of your house.

TO GEORGE JONES, ESQ., R.A.

AUDLEY END, 25th Nov., 1833.

MY DEAR JONES,

You are rich! and know not how to spend your money!! I therefore, without

remorse, request that you will, at the expense of 9*d.*, present my very sincere and *affectionate* regards to Miss Russell. I am sure you believe me when I tell you that I intentionally omitted to mention her name in my last, that I might have cause to trouble your purse without apology.

At the R. A. we went on Saturday to ballot for the medals. Make yourself easy, and fatten until you are as beastly as a Hampshire pig. Leave the intellectual part to me. I am training down until I become all mind and bone, that I may speak for you, and against the books. I say again, make yourself easy. *I will attend on Saturday next and do your duty.*

Take care of yourself, and ride my horse steadily—none of your Hyde Park flourishes, if you please. And further, let me tell you, that if you injure the skin, or even the hair which grows upon his *knees*, you shall pay for it.

We return to Belgrave Place on Thursday, but

we don't want to see you for a month : yet if you are foolish enough to come to town on or before Sunday next, we shall feel bound to give you a dinner at six ; but you must put on silk stockings, for you will meet Utterson and Mrs. Somerville.

Take my advice, Jones, and stay, stay at Andover, and we will try to be happy without you.

F. C.

TO MAJOR LOSCOMBE.

BELGRAVE PLACE,

16th March, 1834.

MY DEAR SIR,

After various consultations with our *lean* friend, I have at last succeeded in extracting from him advice how to act respecting my horse and yourself.

He knows—and I hope you will believe—that

I am neither poor nor ostentatious, that I am not too proud to accept a favour, and always happy in the opportunity of making a grateful acknowledgment. Now to business.

Jones has *pronounced* that I must send you thirty guineas, neither more nor less, and here it is enclosed, unless extracted before this letter reach you.

My own feelings convince me that I am still your debtor on account of *board* and *lodging*; but as the gallant Captain has so ordered it, so be it—for I have no desire to boil his Welsh blood, or to cool it even at the trifling expense of an ounce of shot.

My cob is a capital fellow—just like his master—good temper, strong and fat, rather shy of strangers, but bears no malice to any living thing. We differ only in one particular.—He *is* active, I *used* to be !!

Give my love freely to all the ladies, and until

I have the pleasure of seeing you at my dinner-table—when we will enter into a new compact—believe me,

Your faithful and obliged,

F. CHANTREY.

TO C. H. TURNER, ESQ.

BELGRAVE PLACE,

26th May, 1835. (Bedtime.)

MY DEAR SIR,

I wrote to you on Saturday, but could not get a frank, so I burnt it, because I could not then tell you all about my fishing scheme. Now I can,—on Thursday I dine with Lord Rippon, then to a *full dress* ball at Lady Lansdowne's, from which I shall start at one o'clock on Friday morning in my travelling carriage,—sword and all,—to Stockbridge, fish

away ten days, and return contented and happy, and quite ready to attend the young ladies at Rook's Nest, if they want me, not else !

What will you give for my emerald? I have got it!!! There is no such thing in this world as pleasure without some alloy. I did flatter myself that I should be able to show specimens with or against you immediately, but I am disappointed. I cannot get the cabinets, although I bought them for thirty pounds, the price Heuland named, and paid for them; still I cannot have them; so I have ordered new cabinets, and must wait at least three months before I can have the pleasure of seeing you thoroughly unhappy on looking over *my* collection! which is so much, so very much finer than yours! How much will you give for *my* emerald? Last Tuesday, this day week, Heuland and I set to work, and between ten and five o'clock packed fifteen hundred specimens, and with the assist-

ance of eight men they were all removed on handbarrows to my house by six the same day,—*we were tired*; but I must stop, or I shall have nothing to talk about when we meet at Rook's Nest.

Truly yours,

F. CHANTREY.

P.S. Estimates and tenders have been made for the Greenock Library upon Blore's approved design; the highest is, 2,900*l*, the lowest, 2,400*l*, all from good and respectable tradesmen. Here end our friend Watt's troubles. Had he gone to Blore at first, he would have had no trouble, but then he would not have the pleasure he now enjoys, and he would have been without experience.

TO C. H. TURNER, ESQ.

BELGRAVE SQUARE, 22nd November, 1835.

10 o'clock, Sunday Evening.

MY DEAR FRIEND,

Your note is the only one I have opened since I arrived ten minutes ago, and I prefer answering it to opening others.

With regard to poor Sir Francis Freeling, do what you please with me, and I will most gladly do all in my power, but I am ignorant how he is, and know not what may or may not be possible.

To raise expectations without the means of fulfilling them *at the instant* may not be prudent; therefore let us first talk the matter over when you come to town, if you come this week.

How are *all* your ladies?

I left mine at three o'clock, something better than when I took her to Brighton, but there is much yet to be done before she is well, and I fear

may be tedious; however, so long as improvement is evident, we have something to hope, which makes time pass more pleasantly.

We have a very comfortable house, No. 26, Regency Square, big enough to lodge your family, but I am not allowed to use it; quiet, positive quiet, being absolutely necessary, of this I am convinced. Remember me very kindly at home.

Truly yours,

F. CHANTREY.

There! this job is done,—had I left it until to-morrow, it might not have been done.

Breakfast every morning at 9, to half-past.

TO SIR CHARLES CLARKE, BART.

BELGRAVE PLACE, 28th August, 1836.

MY DEAR BOY,

For boy you are in bodily activity, appetite, digestion, and spirits; nor in these

matters have I much to complain. In worldly wisdom and knowledge of the frailties of the body, you are my grandfather. Here I remain making money. There you are, spending money rationally, and therefore the wiser man of the two. In health I am well, thank God (not the doctors); for my wife, I wish I could say the same. She is weak and nervous, more, I believe, from the want of country air.

We have been from home only ten days, at South-hill, and returned *better*; since which we have had Mr. and Mrs. Whitbread, with the two girls, in our house for ten days. They left us on Tuesday; and wife is much the worse. On Wednesday we go to South-hill for a fortnight, and then I expect she will be a little better, and so we go on—foolishly, I know; but how am I to act? A lovely place in the country would not much mend the matter—what say you? Perhaps you may think that I am old enough

to judge for myself, but pray don't say so. I shall indeed be grateful for your advice.

Pray remember us very kindly to Lady Clarke, and all the young ladies.

Truly and sincerely yours,

F. CHANTREY.

TO MRS. CARRICK.

27th February, 1836.

MY DEAR MRS. CARRICK AND THE MISS MOORES,

I am delighted that you have made sure of living three weeks longer.

All I dare presume to say, in reply to your distant dinner, is, that if my wife and I are alive and in health, we will dine with you on the 18th of next month.

Truly yours,

F. CHANTREY.

TO SIR CHARLES CLARKE, BART.

HOLKHAM, 1837, Monday Evening.

I KILLED twenty-four hares, two rabbits, three pheasants, seven partridges, walked six hours, and not a *bit* tired.

MY DEAR DOCTOR,

A fig for you! I am hearty and well, —nothing like prison allowance and the treadmill: only *tasted* one glass of my lady's table-beer during my visit here, and that was all owing to your promised visit here the next day. Relying on your putting all right, perhaps I may try another on taking leave of the dinner-table next Friday, and take my (own) chance of finding you at home on our way to Norwich, respecting the late Bishop's monument. We are told that you are running after your dogs at Swaffham; that your house is full of company, and that we

have but little chance of getting a sight of you ; and should Lady Clarke be running after you, be so good as to leave orders for my wife to be indulged with bread, butter, and a glass of ale ; for she has become a jolly fellow, I can assure you. I never hear her complain except for dinner, when it happens to be a little later than the usual hour.

We intend to start about ten o'clock on Saturday morning. Our speed will depend upon Norfolk post-horses.

Sincerely yours,

F. CHANTREY.

We left home on the 30th September, visited Bangor, killed two salmon at Llanrwst, and arrived here on the 28th October.

TO GEORGE JONES, ESQ., R.A.

HOLKHAM, 1st Nov., 1837.

DEAR JONES,

I do not expect to be in town much before the *meeting of parliament*. I cannot therefore be present at the next election of associates, and feeling deeply impressed with the importance of such election, I am convinced that I cannot do better than request you will insert such names as you mean to vote for above my signature, on the back of the President's letter, which is annexed, and deliver it to him yourself, with my best respects.

As far as I am able to judge from my own feelings, I have benefited much in health during this long journey, and so has my wife.

The week before last I was at Caernarvon,—killed two salmon in the Conway at Llanrwst, and lived among *Jones's* for a fortnight, but I

drank no ale, nor did I eat roasted cheese!
Yesterday *I killed twenty-eight hares, eight
pheasants, four partridges: total, forty head!
Walked from ten o'clock until half-past four
without feeling the least fatigue. Did you ever
march as many hours in one day without fatigue?
or kill the same number of men in the whole of
your life? The day's sport returned 380 head,—
fourteen guns.

Yours truly,

F. CHANTREY.

TO SIR ROBERT PEEL.

BELGRAVE PLACE, 26th January, 1838.

DEAR SIR ROBERT,

I have much pleasure in complying with
your request, to note down such facts as remain
on my memory concerning the bust of Sir Walter

Scott, which you have done me the honour to place in your collection at Drayton Manor. My admiration of Scott as a poet and a man, induced me, in the year 1820, to ask him to sit to me for his bust. The only time I ever recollect having asked a similar favour from any one. He agreed, and I stipulated that he should breakfast with me, always before his sitting, and never come alone, nor bring more than three friends at once, and that they should be all good talkers. That he fulfilled the latter condition, you may guess, when I tell you that on one occasion he came with Mr. Croker, Mr. Heber, and the late Lord Lyttelton. The marble bust produced from these sittings was moulded, and about forty-five casts were disposed of by me among the poet's most ardent admirers—this was all I had to do with casts. The bust was pirated by Italians, and England and Scotland, and even the colonies, were supplied with unpermitted and bad casts to

the extent of thousands, in spite of the terror of an act of parliament !

I made a copy in marble from this bust for the Duke of Wellington ; it was sent to Apsley House in March, 1827, and it is the *only* duplicate of my bust of Sir Walter Scott that I ever executed in marble. I now come to your bust of Scott. In the year 1828, I proposed to the poet to present the original marble as an heir-loom to Abbotsford, on condition that he would allow me sittings sufficient to finish another marble from the life for my own studio ; to this proposal he acceded, and the bust was sent to Abbotsford accordingly, with the following words inscribed on the back :
“ This Bust of Sir Walter Scott was made in 1822 by Francis Chantrey, and presented by the sculptor to the poet as a token of esteem, in 1828.”

In the months of May and June in the same year, 1828, Sir Walter fulfilled his promise, and

I finished from his face the marble bust now at Drayton Manor—a better sanctuary than my studio, else I had not parted with it. The expression is more serious than in the two former busts, and the marks of age *more* than eight years deeper.

I have now, I think, stated all that is worthy of remembering about this bust, save that there is no fear of piracy, for it has never been moulded. Under all these circumstances, I assure you, my dear sir, that it would have been very gratifying to me to be allowed to deposit this bust in your gallery on other terms than those of an ordinary commission, a gratification, however, which your liberality has denied to me.

I have the honour to be,

Dear Sir, &c.,

F. CHANTREY.

TO MR. JONES.

BELGRAVE PLACE, 9th Feb., 1838.

DEAR JONES,

It would be waste of time and abuse of common sense for you and I to repeat, much more discuss, the principles which ought to guide our vote—because we agree.

I am so well aware of my own unfitness to discuss the merits or character of any man, that I have again and again resolved never to do so; because, when communicating even with a friend, I am prone to speak much too bluntly, and without reserve; seeming to be more harsh than prudent. This, I am well aware, is a fault; but I am also aware that it arises from a total absence at the moment (from my own mind) of all suspicion; and so it is, that, now and then, I am misunderstood—consequently, I feel the recoil with double force, rebuke myself, and act cau-

tiously, until the next opportunity, and then play the fool again.

So much for myself—now to business—private friendship or private pique I disdain in the abstract. The future good of the Institution it is that troubles me; and as my expectations in individuals have been disappointed more than *once*, I have nothing more to say on this point. I want
 “IRREPROACHABLE COMPETENT WORKING MEN.”

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*	*	*	*	*

TO — BUCHANAN, ESQ.

BELGRAVE PLACE, 14th March, 1838.

SIR,

I have received your prospectus of an Association for promoting the interests of the Fine Arts.

It seems to me a sort of venture, and I never

engage in ventures of any kind, save in connection with my own professional exertions and the arts of my own country.

Your object is to purchase, not the works of native, but of foreign artists,—therefore, as a professional man, I have no right to interfere in your project, as it more properly belongs to the nobility and patrons of art than to me, as a labourer in art; more particularly as the encouragement of native talent has little or nothing to do with its immediate results.

I remain, Sir,

Your very faithful servant,

F. CHANTREY.

TO C. H. TURNER, ESQ.

Tuesday Morning, 7 o'clock,
10th April, 1838.

It is done!!! and well done!!! Had it lasted for a few days longer it would have done for me!

I hope to meet man and horse in the East India Dock soon after eleven to-day, and dine at Lovegrove's, when I have seen them on board the "Asia." Come if you can.

Truly yours,

F. CHANTREY.

TO MR. JONES.

4th Sept., 1838.

MY DEAR JONES,

The moment you put your letter into my servant's hands, I was sitting all alone, twirling my thumbs for want of something to say or to do.

The R. A. on Thursday has induced me to put off my long journey until Friday morning.

Early on Wednesday I shall run down to Ware, twenty miles, and back on Thursday, in time for the General Assembly, at eight o'clock. I feel this to be both necessary and right.

Truly yours,

F. C.

TO C. H. TURNER, ESQ.

MY DEAR SIR,

You having done me the honour to consult my judgment in the selection of a picture for your staircase, I can now most conscientiously say, that you will not readily meet with so fine a picture as Etty's (Combat), if you like the subject. The merit of the picture is unquestionable, and its price surprisingly low. Three hundred guineas. Artists and judges of art expected he would have

asked six hundred guineas AT LEAST; its size alone stood in the way of various purchasers.

I have strongly recommended it to Mr. Watt; and I wish some of my friends may have the good fortune to possess it.

Sincerely yours,

F. CHANTREY.

TO MR. JONES.

DEAR JONES,

I expected to have seen you at the R. A. to-night. I particularly wished to have seen you, for I want to know if it suits your convenience, or your inclination, to go with me to Brighton on Saturday, by coach from Charing-cross, at two o'clock, *military time*.—*Now mind*,—let me have no *humbug*; if you have the least inclination, *say so*, and convince me that you are a *sincere man*, as well as a gentleman.

There is a bed, six feet long by two feet six inches wide, unoccupied ; a hearty welcome from Mrs. Chantrey, and a cheerful companion in me, F. C. I shall return on Wednesday. It is also my intention to do the same thing on the Saturday following, and return on the Wednesday after.

Now, I care not a —— whether you go next Saturday or the Saturday following—but go you MUST ; so please yourself, *if you can*, and give me a plain and short answer by the bearer, that I may act accordingly.

Yours truly,

F. C.

TO SIR CHARLES CLARKE, BART.

HOLKHAM, November, 1839.

DEAR CLARKE,

I am surprised beyond measure at the way you rusticate ; you must live very abste-

miously, only *one* dinner a day! hardly enough to keep soul and body together!! but then, to be sure, you have the addition of fresh air!!! Now, as I feel a strong desire to serve a faithful young man, I shall make a point of voting at the Academy on Saturday, to accomplish which I shall start on Friday morning, feeling sure you will do very well without my bothering you on Thursday night. Lord Leicester has just sent for me. Wife must finish. F. C.

TO MR. TURNER.

BELGRAVE PLACE, 1st December, 1839.

MY DEAR MR. AND MRS. TURNER,

So, Mr. Turner! you are tormented with a touch of the gout!! I dare say you deserved it!!! Cheltenham waters, indeed! *Brandy* would be more likely to agree with your spare habit of body. Take warning in

time, and live more generously, as *Mr. Watt* and *I* do.

We arrived from Holkham, last night, well. No *Gout*, no Cheltenham waters. I now feel equal to finishing the Queen's bust, and giving you a breakfast, whenever Mrs. Turner will give you leave to partake of it.

In compliance with your *command*, I send you this, just to satisfy you that I am myself again, and, with our kind remembrances to Mrs. Turner,

I am, sincerely yours,

F. CHANTREY.

We have been absent three weeks and three days, during which time I have received *no letters!* But the day of reckoning is now arrived, and I discharge my debt to you first.

TO JAMES DUNLOP, ESQ.

BELGRAVE PLACE, 24th March, 1840.

MY DEAR SIR,

Is your *face* fit for me to look at just now? If not, when will it be in *proper condition*? I am now fixed in town *for good*, and still improving in health.

Order Jane to write to me, and answer my question; and remember me very kindly to Mrs. Dunlop.

My wife is very poorly, and has been so for upwards of three weeks, or you would have seen her ere this. She has arrived at the perfection of a fine lady,—*ill in bed all the day, and out every evening.*

Truly yours,

F. CHANTREY.

TO MISS MOORE.

19th May, 1840. 7 o'clock, A. M.

MY DEAR HARRIET,

If I had a plaster bust of myself, (or any dear friend,) that had been stained with seawater on the cheek, or even on the nose, I should apply to Thomas Jones, one of the Queen's beef-eaters, and landlord of the Crown and Anchor public-house, corner of Ecclestone Street, and who may be found in the workshop of a man known by the name of Chantrey.

Tell papa that the Duke has discovered that in England, or even in Scotland, no artist can be found worthy of the Glasgow Commission, therefore it *must* be offered to Thorwaldsen of Rome! If Thorwaldsen should not be able to *cast* it, what then? No matter!

Affectionately yours,

F. CHANTREY.

TO SIR CHARLES M. CLARKE, BART.

Friday Morning, 5 o'clock.

MY DEAR CLARKE,

30th April, 1841.

If I could have commanded resolution, you would have heard from me some time ago. My BODILY suffering has now become *intolerable*, and my spirits are broken down.

I regret much that I happened to be from home when you kindly called yesterday. Where and when can you best spare me ten minutes? Will you admit me any time on Sunday next?

Truly yours,

F. CHANTREY.

TO JAMES DUNLOP, ESQ.

BELGRAVE PLACE,

MY DEAR SIR,

15th July, 1841.

The exhibition will close the week after next, when I will wait upon you with the bust,

and try, with the help of the ladies, if a good light can be found in your room, for I have seldom placed my name upon any of my works with more satisfaction than upon this bust. I have, I find, to thank you for 150 guineas which you have, or Mrs. Dunlop in your name, paid me, and which I beg to acknowledge as the price of the bust.

I fear, from the various reports that have reached me, you have been a sad sufferer like myself, nor can I boast of being much better.

Pray remember me most kindly to the ladies.

Very sincerely yours,

F. CHANTREY.

P.S. I am on the point of starting for Derbyshire for a week or ten days.

TO SIR CHARLES M. CLARKE, BART.

BELGRAVE PLACE, 30th October, 1841.

MY DEAR CLARKE,

I am fully sensible that I have committed the sin of ingratitude — in *appearance* certainly — for I have not answered either of your very kind letters, nor dare I trust myself to do so now; I cannot write about that which I do not understand—*self*. I shall therefore rely on your good sense and kind heart until we meet.

We have promised to be at Holkham on the 8th or 9th of November; will you let me hear from you there?

Pray remember us most kindly to Lady Clarke and the young ladies.

Very truly yours,

F. CHANTREY.

TO SIR CHARLES M. CLARKE, BART.

HOLKHAM, 14th November, 1841.

MY DEAR CLARKE,

If you could be aware of the pleasure I received on opening your note on my arrival here last Tuesday evening, I am sure you would not grudge the trouble it cost you to write it, I shall ever look upon it as a kind and humane act, for I am in a sad shattered condition! I dare not trust *myself* to say more about MYSELF. If this find you at Dunham, pray say so, that I may contrive to shake you by the hand as I pass by. Nothing has been said yet about our departure, but I am in daily expectation of the arrival of the statue of the late Bishop of Norwich. (I fear it was at sea last night, as the vessel sailed on Thursday or Friday.)

My servant reports post-time. Kindest regards to everybody belonging to your family.

Truly yours,

F. CHANTREY.

TO SIR CHARLES M. CLARKE, BART.

ROYAL HOTEL, NORWICH.

22nd November, 1841.

MY DEAR CLARKE,

The short, but important conversation which we had together on Friday last, made a deep impression on my mind; something must be done without delay, and I have resolved on returning to town forthwith, and with the *determination* of advising with my friends on the first step to be taken. What that step may be, I will not at this moment venture to predict; but you will relieve me from some embarrassment, if

you will give me leave to report progress !
Having settled all needful matters respecting the
Bishop's statue, I shall be off to town to-morrow
morning, sleep at Chesterford, and home on
Wednesday. Will you be in town at the Bailey
dinner?—and on what day does it take place? We
are invited to Audley End on the 8th December.

The statue will have a good light upon it in
the Cathedral, and I doubt not will look well!
God bless you,

Ever yours,

F. CHANTREY.

APPENDIX.

SIR HENRY RUSSELL gives the following interesting account—"My first intercourse with Sir Francis, then Mr. Chantrey, took place nearly twenty-five years ago. It began by my sitting to him in 1822, for a bust, which some friends, with whom I had been engaged in public duty in India, expressed a wish to have made by him. He had already given up executing busts on private orders; but he was still willing to undertake such as were required for public purposes. I was then living at Chelsea, not far from the house occupied by him at Pimlico; and on the day we were to begin, he appointed me to breakfast with him. My father joined us from London, while we were

still at table, and, after some time, he asked Sir Francis when he intended to begin? 'Begin?' said Sir Francis, 'Why, I have begun. I have been at work all the morning, and I am at work now.' The first day, he only made a rough sketch of the face, using for the purpose an instrument with a tube, through which he looked, while, with a pencil fixed in one arm of it, he traced an outline of the full size on paper. When my father and I saw the sketch, we both said, it surely had no resemblance, and Sir Francis answered, 'No, I neither expect nor desire that it should have any, but it gives me all I want; it gives me the relative distance and position of the bony prominences, and enables me to prepare the clay. A cast taken after death does the same, and it does no more; the surface of the face has been already changed by the collapse of the muscles, and the character of it is not the same, therefore, after death that it was before.'

I went to Chantrey every second or third day, while the model continued in hand, and, I think, he took six or seven sittings. He seemed to like to have a third person present, to whom he often referred upon the effect of what he was doing. Sometimes my father, or my brother met me, and sometimes a friend of the sculptor's among the artists came in, Mr. Jones, the painter of military pictures, and whom Sir Francis said, on that account, as well as because he had been in the army, they called Captain Jones. The sitting, instead of being an effort, was a treat; I never passed a more agreeable time than I spent under his hands. His conversation was at once amusing and instructive. Having walked through life with his eyes and ears open, and having been brought into intercourse with many eminent men, he had both seen and heard much to be remembered. I found him even fond of talking of the humbleness of his own origin. The feeling that he took

from it was one of pride, and not of shame. He felt what he was, and was proud of comparing it with what he had been. His estimate of his own success, came less from seeing the high ground he then stood upon, than from measuring how far he had climbed to get there. He knew that his real position was not where his birth had placed him, but where he had placed himself. I never conversed with any man whose native powers of mind appeared to me more vigorous than his were. He was capable of distinguishing himself in any course that he had followed, and would have made almost as good an anything else, as he had made a sculptor.

In going from the parlour to the studio, our way lay through a passage, on both sides of which, there were shelves covered with his models of busts. In one corner stood a head of Milton's Satan, uttering, with a scornful expression, his address to the Sun. Sir Francis said, 'That

head was the very first thing that I did after I came to London. I worked at it in a garret, with a paper cap on my head, and, as I could then afford only one candle, I stuck that one in my cap, that it might move along with me, and give me light which ever way I turned.' This led to the Address itself, and, as my father repeated it, Sir Francis said, ' he had made him understand one line, which he now found he had never understood before.'

“ Till pride,—and worse ! ambition threw me down,”

in all our editions of Milton's works, instead of being printed as an exclamation, as it manifestly ought to be, is made a feeble epithet of ambition. Sir Francis said, it was that head that first brought him into notice. I have no doubt it had merit ; everything that he did had merit in some degree or other ; but, being taken from his fancy, and not from his observation, I should say that it

was one of the works in which he had been less successful than usual ; and I should say the same, and for the same reason, of two relievos from Homer, which, I think, he was then doing, or did soon after for the Duke of Bedford.

Among these models, the two that struck me most were busts of Horne Tooke, and a deaf man. Horne Tooke was represented in a cap like a nightcap. I had not seen him since I saw him standing for Westminster against Mr. Fox and Sir Alan Gardner, twenty-five years before, and his face, therefore, had got much longer, and more furrowed by age ; but it was still full of life and character, of that sort of life and character which were peculiar to him, and to which Coleridge refers when he calls him ‘a stern, iron man.’ Chantrey had evidently conceived a high opinion of Horne Tooke’s powers, and always spoke of him with great respect. At the other bust it was impossible to look without seeing

immediately that it represented a deaf man. I said I supposed that the expression of deafness was produced by the head being turned so as to present one ear towards your mouth. Sir Francis said that it was partly that, but that the expression of deafness was conveyed principally by the mouth. 'If you observe a deaf man's mouth, you will always find the lips unclosed when he is attending to you; they are opened to give your voice access to the throat, through which some of the sound is received, and reaches the drum, in assistance of the ear.' The two busts, and the 'Head of Satan,' are, of course, in the collection of Sir Francis's works, which has been munificently given to the country by Lady Chantrey.

Of the works he was then engaged upon, the one that I most admired was a monument to a gentleman, I think of the name of Kinnersley. It consisted of a single figure of the

size of life, recumbent, with the right hand upon an open Bible on the lap, and the face turned upwards. The expression was at once dignified and easy, with striking calmness and devotion in both the attitude and the countenance. The figure was finished, but nothing was yet inscribed upon the Bible; and one day that my father and I were talking as to what would be a suitable text, Sir Francis, who was just then called out of the room, desired us to consider, and tell him when he returned what had struck us. The same passage simultaneously occurred to us both; and when we suggested, 'I know that my Redeemer liveth,' Sir Francis said he was glad to find he had succeeded in giving his figure the expression of the very text that he intended. The monument was erected, I think, in one of the northern counties.

His great triumph was in busts. They were alive. He had no rival there. I saw none

superior to them in Rome. He had set his heart upon transmitting down his name by a colossal statue, to be carved by him out of the solid rock. For this purpose he had already fixed upon a rock, of which the shape and position pleased him, I think in Derbyshire, and he said he should like to think he might leave such a lasting memorial of himself in his native county.

I observed that in some of his busts the pupils of the eyes were marked, and others had the ball of the eye left plain. At this very time he was engaged on busts of George the Fourth and the Duke of Wellington, and he had marked the pupils of the eyes in the Duke's bust, and not those in the bust of the King. I asked him what it was that guided him in making the distinction? He said, 'In the expression of some faces the eyes are the feature that takes the lead. When that is the case, I mark the

pupils, when it is otherwise I do not; and a very simple experiment always decides which should be done.'

On the second occasion that Mr. Jones came, he took advantage of his being there, and desired us to walk about for a few minutes, while he tried the effect of marking the pupils on his model. When he had done it he called us back. I told him that, as far as I was capable of forming an opinion, I liked the bust better before the eyes were marked, and Mr. Jones said the same. He said, 'You are right, the marks won't do;' and he immediately removed them.

In the progress of his model with me, it was of the lips only that Sir Francis made a cast; he said he did so, because in the lips, and in them only, colour interfered with form, by producing the effect of light and shade. In speaking of the Elgin marbles, he mentioned a striking instance of the effect produced by colour. When he first

saw them in the British Museum, he was disappointed. They were much stained by long exposure, and the stains acting as shadows, so much intercepted the effect of form, that it was some time before he could justly appreciate it. At last he did get over this impediment; his admiration was then great, and he found that the marbles fully deserved the praise which had been given to them. They were matchless.

The habitual temper of Chantrey's mind, I found, was cheerful; his conversation with me was always of a lively, buoyant, and even of a sportive character. One day, some subject that was introduced had imperceptibly led us into a graver tone. Sir Francis at last remarked it;—‘Come,’ he said, ‘this won’t do. We began saucily, and it has hitherto succeeded so well with us, that we must go on in the same spirit.’

To a question of mine, if he remembered an ancient sitting statue of Demosthenes, in the

Louvre, he answered that he did, and that it was an uncommonly fine one. I asked if he had not remarked a very happy inclination of the bust, which struck me as producing a strong expression of the debility of age. He said that he well remembered the expression I spoke of, but that I was mistaken in referring it to the inclination of the bust. It was not produced by the bust, nor by any other individual member, but was a general result from the skilful and consentaneous management of the whole body.

One day that we were talking of groups, he said the difficulty of producing them had hitherto proved insurmountable. Neither ancients nor moderns had ever yet succeeded in a single instance. We had not yet learned how to make single figures, and, until we could do that, we had better not think of meddling with groups. We asked him how he disposed of the Laocoon? He said, 'The instance you have cited is the very

thing calculated to sustain my position. I do not admit that the Laocoon is a group. It is a statue of the father: the sons are there not as principals; they are subordinate in size and inferior in position. They are not small as children, they are little men; they are put where they are, as mere accessories to tell the story. The sculptor knew too well what he was about to mean them for anything else. If he had dared to attempt a group, he would have made them all three upon the same scale.'

The subject of craniology being mentioned, I asked him whether—conversant as his pursuits had necessarily made him with the shape and structure of heads—he thought he had found any truth in the doctrine of Gall and Spurzheim, and, especially, whether he had observed any reason to suppose that the intellect lay more in the front or the back part of the head? He said, 'Yes; I have examined a good many heads

of various kinds in my day. I am not prepared to say that it signifies much whether the brains lie before or behind, but there is one thing, and only one, that I am quite sure of, and that is, that a head is good for nothing if it has not room for them somewhere or other.'

Sir F. Chantrey had then never executed an equestrian statue, but it was a subject to which he had evidently given great attention, and of which he often talked. He said, 'It is very extraordinary that no sculptor, either ancient or modern, has yet attempted to show a horse in repose; and yet it is in repose only that he can be truly represented in marble. You cannot give a lasting duration to that which is in its nature transitory.' He was sure it would have a better effect to plant the horse upon all four legs, and to produce a character of energy by the general management of the whole figure. This was evidently a favourite project with him; and he

long after carried it into effect. His first equestrian statue, I believe, was that of Sir Thomas Munro, which was sent to Madras. My brother went to see it before it was shipped, with a friend of his, who had been employed under Sir Thomas in India. It was shown to them by Mr. Cunningham, who told them that Sir F. Chantrey, while meditating this statue, had one day said to him, 'I hate fine words, particularly mawkish words like 'sentiment;' but I do not know where to find another to ask you whether you were never struck with the 'sentiment' of a horse standing still in a field, and looking about him: if I can hit that I shall do.'

When Sir F. Chantrey began to work upon his clay-model with me, the head stood square upon the shoulders, and the whole bust was fronting him. It was only after he had finished the features that he said he would give the requisite turn to the head. To do this, he

merely threw a piece of common pack-thread round the neck, and, by drawing it tight, he at once cut through the clay to a piece of stick which had been fixed in the middle of it, to support the head ; he next clasped the head between his hands, and it was easily and immediately turned until he was satisfied with its position. He then, with the pressure of his fingers, closed the cut which the string had made, and the whole process took only a few minutes. In forming the surface of the throat, he followed his own fancy ; he never required me to take my stock off once. The drapery of the bust he copied from a wet cloth which he threw loosely over a frame that he had by him for the purpose, and of which he corrected some of the folds where he thought them minute or unseemly. This appears to be a simple process, but a little observation of it shows that it requires both taste and skill. In speaking of the model in sculpture,

it is not, perhaps, generally known that the clay on which the sculptor forms his work, and which is, in truth, therefore, the original model, is not, and cannot be, kept after it is finished. If the clay is once suffered to get dry, different parts of it contract in different degrees, and the proper proportions are destroyed. That which is kept, therefore, and which is called the model, is, in truth, only the first cast in plaster. As long as the clay continues to be worked upon, it is kept moist by a wet cloth constantly lying over it. When it has been brought into its final form, it is covered all over with a thick coating of plaster, and, as soon as the plaster has got dry and firm, the clay is picked out piecemeal. The cavity left in the plaster has then, in its turn, become a mould, and is filled with other plaster, which forms what becomes at last the model to be preserved. From that model the copy in marble is executed, not by the sculptor himself, but by

his workmen, who, in the use of their chisel, are guided by an instrument applied to the surface of the stone, their office being exclusively one of mechanical rule and measure.

In the construction of this instrument, Sir Francis told me he had himself made considerable improvements. When the process of covering the marble has been finished, the sculptor himself goes over it finally, and gives it its completion with his own chisel. For this, Sir Francis took only one sitting, and he then said, he had never done anything before in which he had been so uninterruptedly successful; from the very beginning he had not had to go back once, to correct or alter anything. At the same time, he was making a bust of Dr. Barrington, the Bishop of Durham, and, as the head of an old man, and therefore strongly marked, I should have thought that it was an easy head to copy; but for some reason, which he could not explain, Chantrey

said he had begun ill, and for some time continued to go on ill; until, at last, he was obliged to destroy all that he had done, and begin again anew; and 'here we are at the end of this bust, without a single flaw either in the marble. This is altogether good luck, for which no care can provide. In choosing a block for the King, you may be sure, that I chose the best I could; I would not, if I could have helped it, have given you a better block than I had given him; yet, before I had finished my work at the Palace, I found the King's marble had a flaw in it.'

At the same time, and under the same circumstances already referred to, a vase having been ordered to be made by Rundell and Bridge, Chantrey was consulted upon the design to be adopted for it, and he proved to be quite as much at home, as we expected him to be, on an occasion, in some measure, akin to his own pursuits. He at once saw what was wanted, and knew

where to look for it, and I relate what passed to show, as well the cordial interest he had the good nature to take, as the useful assistance he found time to afford in so small an object. He first chose a plate in Piranesi, from which he recommended that the form of the vase should be taken. He then proposed that two different groups, capable of telling the story of what had led to the presentation of the vase, should be placed on the two sides of it, and that for the designs of those groups, Mr. Stothard should be applied to; he said that a design to serve such a purpose well, required a peculiar aptitude,—it by no means followed, because it answered as a drawing, that it would therefore succeed as a relievo. Mr. Stothard understood the process, and would do it better than any one else. He suggested, as suited to an Indian subject, that a tiger should be placed on the centre of the lid, and elephants' heads at the four angles of the pedestals; and

instead of the imaginary serpent given in Piranesi over each handle, that a real serpent should be modelled from the life. 'In works of art,' he said, 'as in every thing else, always adhere as closely as you can to truth and nature.' I am the more particular in repeating this injunction, as the principle of it constitutes one of the leading rules, which he will be found to have followed in all his works. When Mr. Stothard's designs, and a drawing of the whole vase by Burney, a well-known artist of the day, were submitted to Sir Francis, he approved entirely of the two designs, and of Mr. Burney's drawing. The single addition he made, was of a curvature at the extremity of the elephant's trunk, in which, although he could have seen little of the living elephant, he not only improved the beauty of the design, but brought it also nearer to the real form and habit of the animal. He said, the pedestal might sometimes be used without the

vase, to hold a basket of flowers for the middle of the table, and to show what he meant, he made a hasty sketch with a pen, which, as well as Mr. Stothard's designs, I still retain. For the completion of the pattern, the tiger, the elephant's head, and the serpent, were very successfully modelled from the life, by Mr. Bailey, the R. A. But when the vase itself was finished and gilt, there was evidently some defect in it, though none of us could distinguish in what it consisted. Sir Francis, however, was at no loss: when it was shown to him, he said directly, that the lower department of the pedestal, which had been burnished, ought to have been kept dull, and that alteration alone, simple as it was, at once and entirely removed the defect.

One day that I called, I observed a sitting statue in one corner of the gallery, which I immediately recognised as representing Dr. Anderson of Madras, though it was then many

years since I had seen him. Sir Francis said, he was glad to hear that I had discovered a likeness, as he had had the picture from which the statue had been copied very long by him, and had always been reluctant to begin upon it, under some unaccountable feeling that he should not be successful. The statue, which was both a good one, and bore a strong resemblance, was sent, I believe, as a monument to Madras,

Just before calling upon Sir F. Chantrey, my brother had been to see the models exhibited by the different artists who had entered into competition for the Nelson Monument. Sir Francis himself had not sent in any design; he said he never would enter into competition for any work; it was a schoolboy process: but his mind was evidently full of the subject. Almost immediately after my brother went in, 'So,' he said, 'we are to have a column for the Nelson Monument; they

are all wrong, and I have told them so. I do not mean to say that a column is not a fine thing; in itself it is a very fine thing; the taste of ages has proved that it is so, and any man would be a fool who attempted to deny it. But is it a thing suited to your purpose? Now what is your purpose? To perpetuate the memory of a great man. Then durability is the quality you should look for. Those gimcrack things you say you have been to see of stone and metal combined, will never stand; the stone and metal will never hold together. Make a column as solid as you will, make it of blocks of stone piled like Dutch cheeses upon one another, still the stone will crumble, and vegetation will take place in the joints. Besides, columns have got vulgarised in this country. The steam chimneys in every smoky manufacturing town supply you with columns by the dozen. In a country like Egypt it is quite a different thing. A column or an obelisk

is a fine object there ; with a flat all round you, as far as your eye can reach, you are glad of any thing to break the uniformity of the long straight line that joins the earth to the sky, and you can see them fifty miles off ; but huddled in such a town as London, a column will be lost. It will give you a crick in your neck to look up at it. By 'the bye,' he said, 'did you ever see my obelisk ?' My brother told him he had not. 'Then put on your hat,' he said, 'and come along with me.' They walked together to a short distance, and as they went, Sir Francis told him that a neighbour of his had consulted him about a chimney for a steam-engine that he was going to build. Now, he said, a chimney must be tall, and it must be slender ; and the advice he had given was, that the best models of antiquity having those qualities should be resorted to ; but by this time they had reached a spot from which Sir Francis pointed to an

obelisk. 'There,' he said, 'that is my chimney; it is 180 feet high, and of exactly the same proportions as Cleopatra's needle. It is the most beautiful chimney in England, and I may say so, as I did not design it; but though I did not design it, at least I knew where to look for it.' He said he had been consulted about a column of Portland stone, and had been asked whether it would much obstruct the view in Trafalgar Square? 'Why no,' he had said, 'I do not think it will obstruct the view *much*, and at all events, if it is made of Portland stone it will not obstruct it *long*.' The idea of durability had taken possession of his mind as the first and greatest quality to be sought for in a national monument. 'As you know,' he said, 'the tanner is always for leather. I have told them that a bronze statue of Nelson is what they ought to raise. Nothing will destroy a bronze statue but violence. Let it be as fine and as large

a statue as your money will afford, and you may put it upon a granite pedestal.' On one occasion, speaking of allegory, Chantrey said, 'I hate allegory, it is a clumsy way of telling a story. You may put a book on the lap of one female, and call her History; a pair of compasses in the hand of another, and call her Science; and a trumpet to the mouth of a third, and call her Fame, or Victory. But these are imaginary beings that we have nothing in common with, and dress them out as you will for the eye, they can never touch the heart; all our feelings are with men like ourselves. To produce any real effect, we must copy man, we must represent his actions, and display his emotions.' This was the rule that he always had steadily in view. I do not remember, that in any of his monuments, he has adopted even the figure of an angel. He was always sparing in the use of emblems; except now and then the Bible, flowers, and his own

beautiful image of the broken lily for a child. The last time that I saw Sir F. Chantrey, a few weeks only before his death, he sent for the model of the bust, and said, 'Let us now see what time has all this while been doing.' It was then upwards of twenty years since it had been made. After attentively comparing the bust with the face for some time, he applied his finger to his own nostril, and said, 'Ah, here it is, what was sharp in all these edges has now become blunt.' Mr. Moore, the poet, came in just after, and another gentleman with him. Pointing to one among the models, Mr. Moore said, 'That is the bust of Mr. Pitt.' 'No,' answered Sir Francis, 'I see what has misled you; but if you look again, you will find that there is nothing here of the sauciness of Mr. Pitt.' Sir Francis was always judicious in mitigating the peculiarities of the faces he had to deal with; adhering to them as long as they served the purpose of character-

istics ; but taking care to leave them before they fell into caricature. This, I am aware, I may be told, is, or, at least, ought to be, the practice of every artist ; but though every artist knows what *ought* to be done, it is not every one that knows *how* it is to be done. Sir Francis, as a master of his art, knew to what extent the truth was to be vigorously adhered to, and at what point a certain deviation became not only justifiable, but expedient. It was a principle with him that every face had its peculiarities, and that the difference between a good artist and a bad one, consisted in this, that a good artist retained his likeness, while he softened those peculiarities, and a bad artist secured his by exaggerating them. In the model noticed by Mr. Moore, his comparison had been suggested by the receding of the mouth and chin from the nose, though the angle had been quitted before it became so acute as to be unseemly.

One day that I called on Mr. Cunningham

after Sir Francis Chantrey's death, he told me that the Duke of Wellington had been to see the model of the equestrian statue of Sir Thomas Munro, soon after it was finished. The Duke had looked at it attentively for some time, without making any remark; but at last he said earnestly, 'A very fine horse;' after a pause, 'A very fine statue,' and again, after another pause, 'and a very extraordinary man.' The Duke had known Sir Thomas Munro in India."

THE END.

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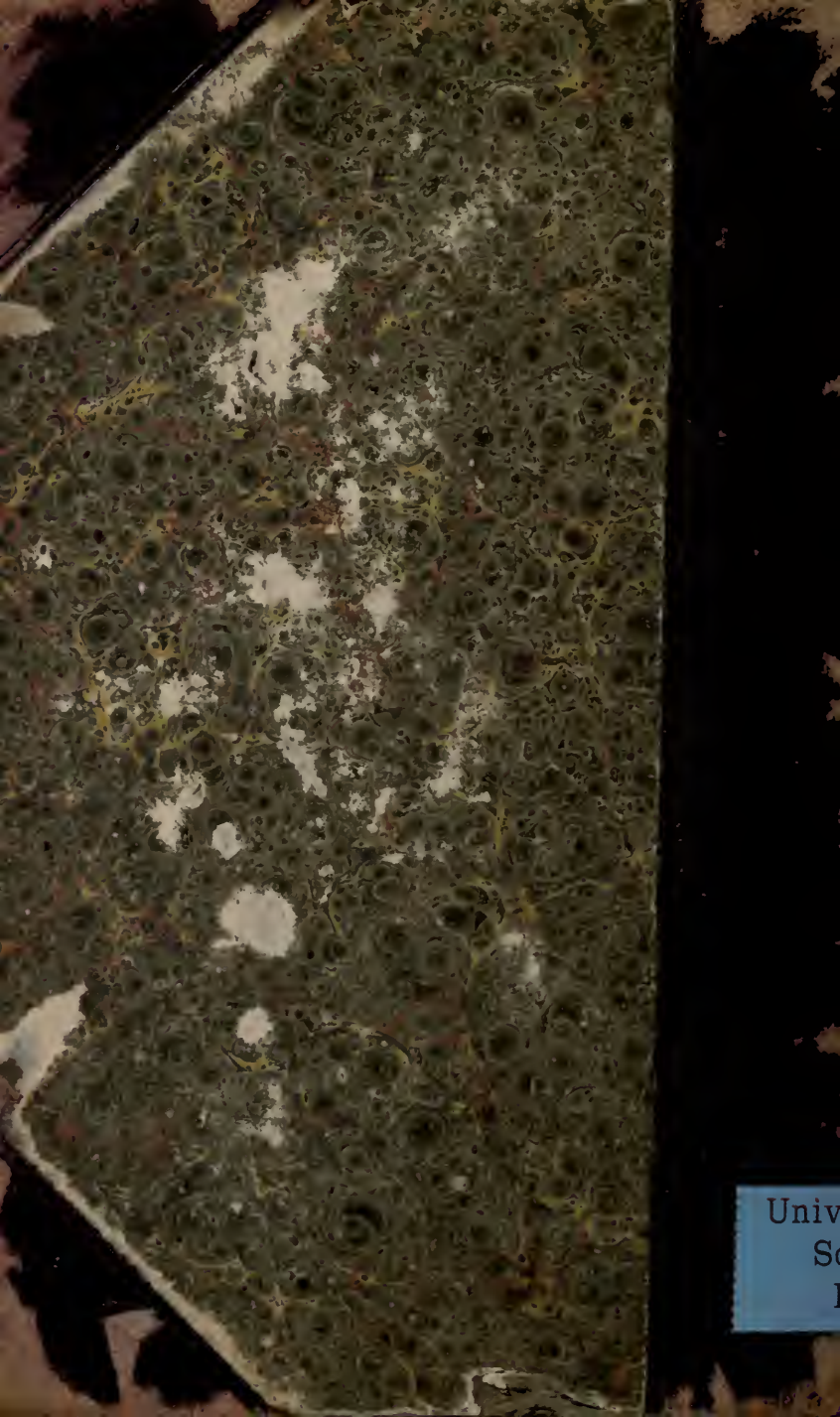
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